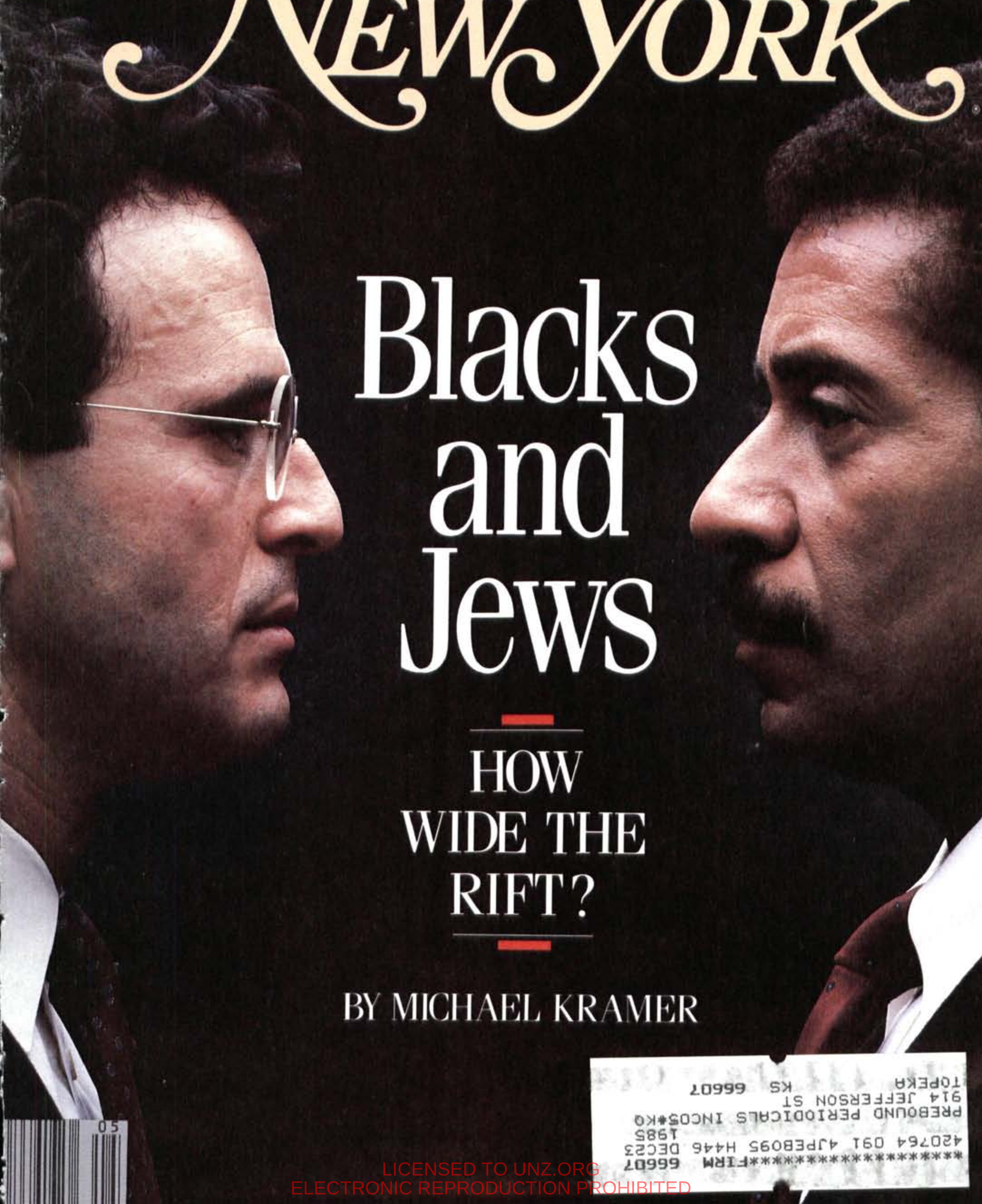
Dan Dorfman: Riding the Market Rally With Peewee Tech

Losing a Pearl: The Empress of Cantonese Food Retires

NEW YORK



Blacks and Jews

HOW WIDE THE RIFT?

BY MICHAEL KRAMER

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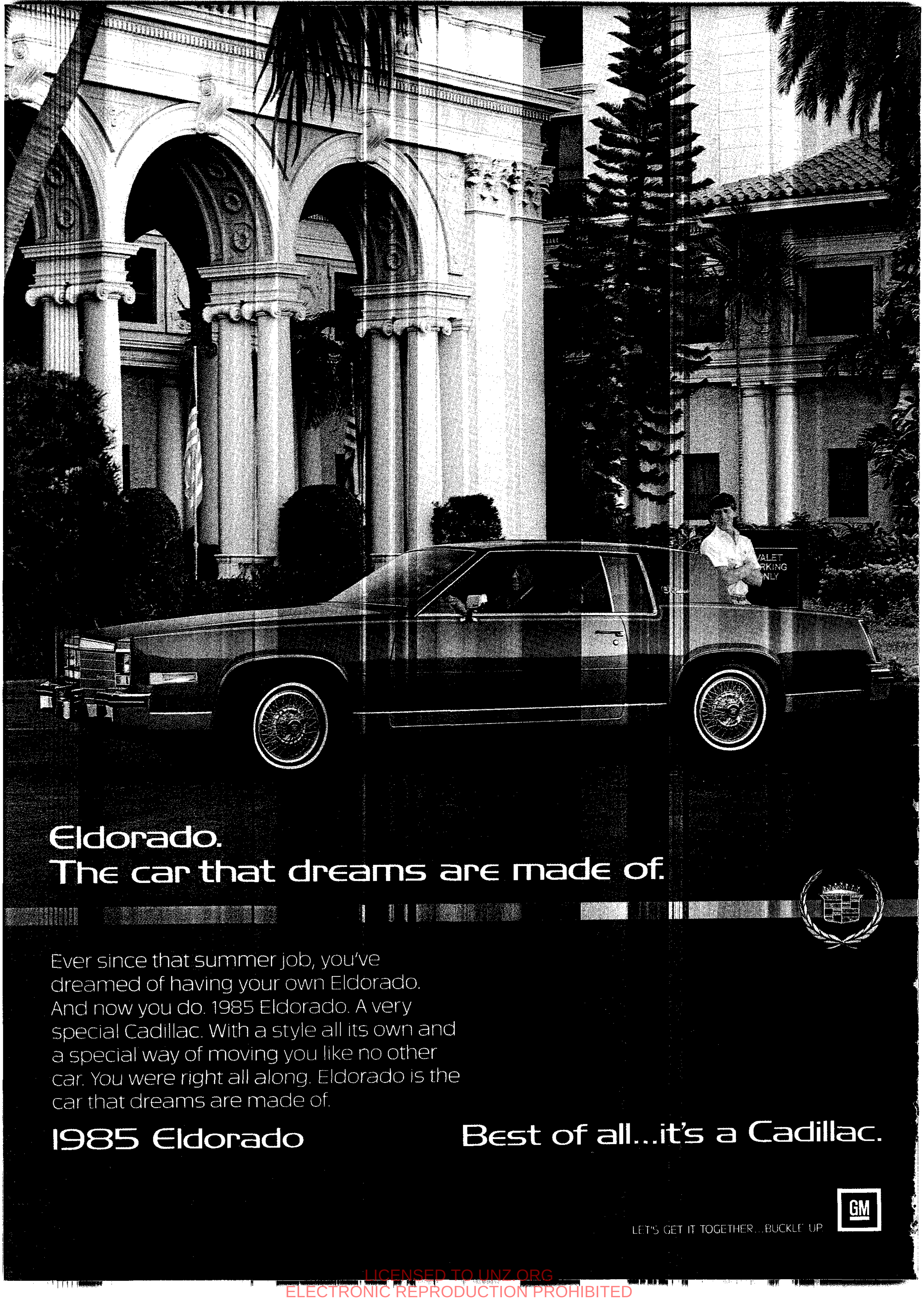

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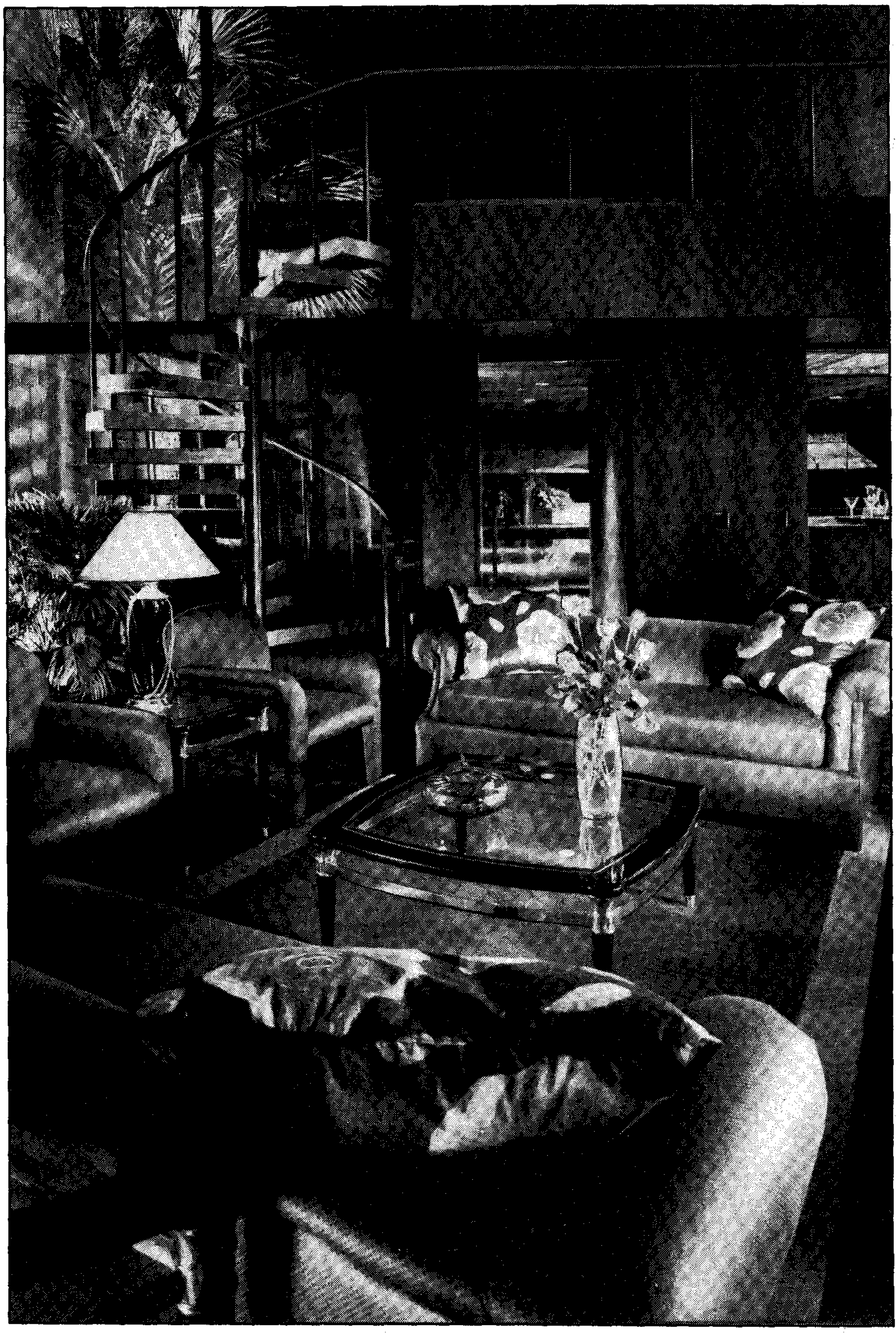

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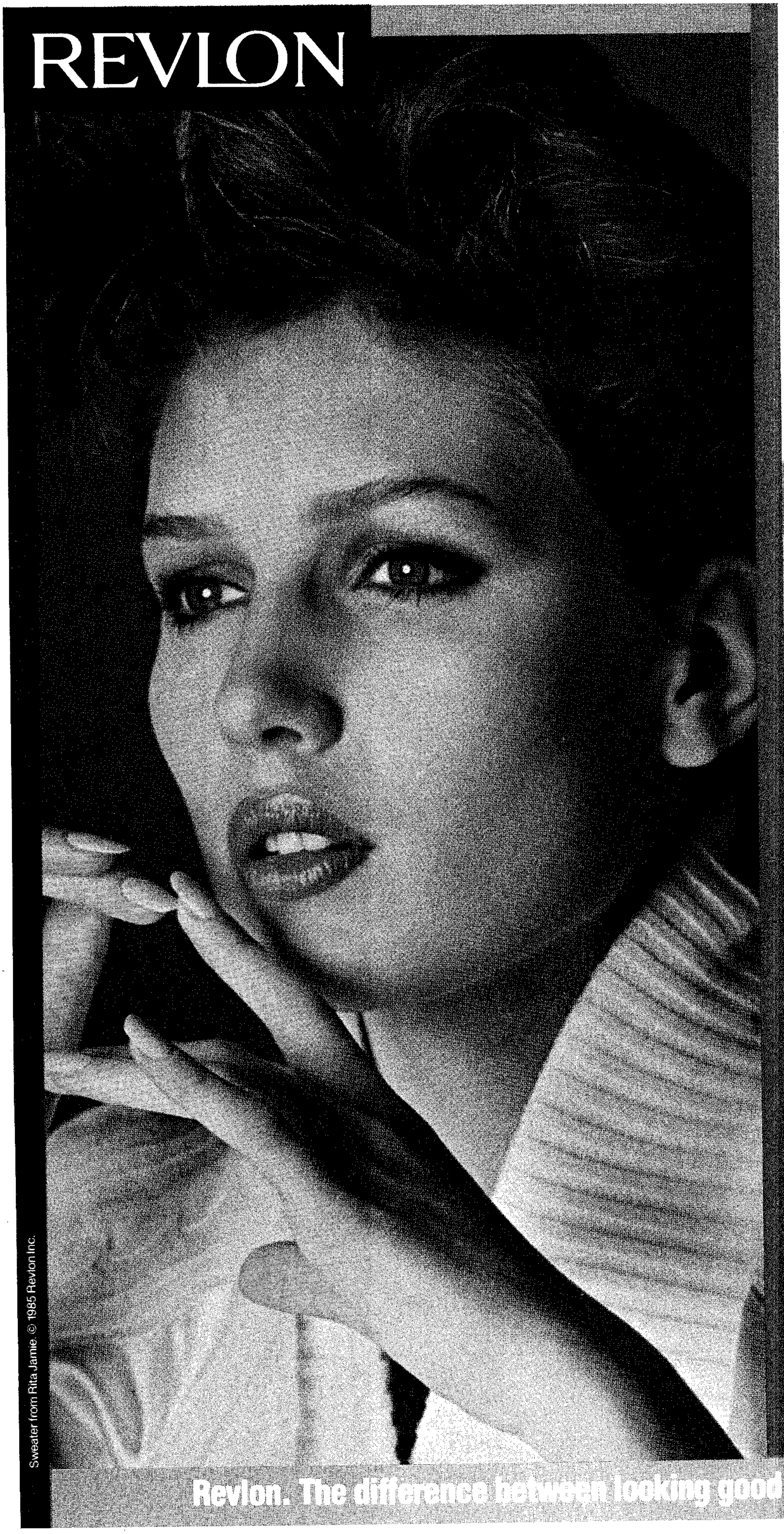
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Revlon. The difference between looking good and looking great.

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Blacks and Jews: How Wide the Rift?

By Michael Kramer

In no other city do blacks and Jews interact as pervasively as they do in New York, and in no other city is the growing tension between them as obvious. This year's mayoral election has brought that tension into sharp focus, with the Democrats likely to field an all-Jewish ticket, and blacks at the back of the political bus. The alliance that once powered the civil-rights movement has splintered bitterly over such issues as affirmative action and foreign affairs. And yet, even now, blacks and Jews tend to stand together on broad social issues. Michael Kramer assesses the conflicting signals from both sides.

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Losing a Pearl

By Ralph Graves

In 1967, 52 investors bought $500 shares in Chez Pearl Wong, Inc., and Pearl's was born. In its first few months, the restaurant attracted the stars of business, fashion, and publishing; within two years, it paid back its investors and began to declare dividends. Soon, Pearl Wong became a leading defender of Cantonese food in the city. This spring, after eighteen years, Pearl is retiring and turning the restaurant over to new owners. Ralph Graves was one of the original 52; this is his memoir of a New York institution.

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Tell Them Billy Boy Is Here

By Jesse Kornbluth

Jewelry designer Billy Boy has two loves: Elsa Schiaparelli and Barbie. "Barbie is earth," he says, "Schiaparelli is heaven." While the 24-year-old's whimsical jewelry is selling out at Henri Bendel, his affectations—a gorilla coat similar to Schiaparelli's, black nail polish, and dark sunglasses—have led some to call him a "self-styled eccentric." But Billy Boy protests; his enthusiasms, he claims, are sincere. "The thing to remember," he says, "is that you never know when you're going to be amused."

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By Wendy Goodman

For women this spring, the big news is big shirts. Belted, billowing, or loose over tights, they're in all the collections. A preview.

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LETTERS

Dr. No

YOUR PROFILE OF BERNARD NATHANSON ["Born Again," by Joe Klein, January 7] vividly depicts a very new, very different phase in the abortion battle—one that will shake both sides to the core of their conviction. The pro-lifers in "subdued polyester blends" rally behind their crucified baby dolls; the equally self-righteous natural-fiber crowd waves coat hangers and shouts its slogans. Meanwhile, technology, such as embryo transplants, will provide answers. The pro-lifers want to return to the past; the pro-choicers cling to a status quo whose ethics lie in tatters. But only the future can provide solutions. Thanks to Nathanson for pointing this out.

Brenda L. Becker
Senior associate editor
Medical Laboratory Observer
Oradell, N.J.

NATHANSON SHOWED A TRUE CONcern for human life in the late 1960s when he helped save the lives of some of the thousands of women who were dying from back-alley or self-induced abortions when abortion was illegal. If he believes abortion is murder, I'll defend to my death his right to refuse to perform it. I cannot support his and others' attempts to instruct women as to what they may or may not do with their bodies and lives.

Nicole Feist
Manhattan

I, TOO, HAVE DIFFICULTY ALIGNING MYself with the kinds of people who flock to the right-to-life banner. However, I have experienced some small shift away from my previously held, staunchly across-the-board pro-choice position. The change came from watching my ten-year-old son, who has Down's syndrome, grow up into a fine young person who delights in playing Bach on the piano, can count to ten in twelve foreign languages, and starred in an episode of *The Fall Guy.* Through many television appearances and dozens of talks, my little mentally retarded son has already made more of a contribution to society than many so-called normal people will make in a lifetime. I know that many people easily justify a painful, difficult, and dangerous second-trimester abortion simply because amniocentesis has indicated the presence of Down's syndrome. I know that not all children with Down's syndrome are able to accomplish all these things—but if they are aborted, how will anyone ever know?

Emily Perl Kingsley
Chappaqua, N.Y.

OF COURSE NATHANSON IDENTIFIES with James Joyce. Both are irresponsible pariahs of shocking abandon. But Joyce did not have to be responsible. He titillated the few, the literati. Nathanson, doctor and demagogue, plays a dangerous game of fueling the fire of a passionate, and often uninformed, public.

Alice Charlton
Pelham Manor, N.Y.

THERE IS IRREFUTABLE SCIENTIFIC EVIdence that abortion is murder. All too many pro-choice advocates have no qualms about shelving morality when it threatens to conflict with their quality of life. Fortunately, Dr. Nathanson has.

Joseph C. Cannizzo
Manhasset Hills, N.Y.

ALMOST EVERY WOMAN I KNOW HAS HAD at least one abortion. I have never had one and hope that I never will. However, I do want to have that option open to me. If a woman needs an abortion, she will find a way, no matter what the risk. Nathanson would be far more effective if he redirected his energies into developing new forms of contraception. Better still, perhaps his interest in "genetic tinkering" might produce a way for men to have babies; then we can have another discussion about the abortion issue.

Name withheld
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

One for the Griper

THANKS FOR MAKING COMPLAINING A high art ["How to Complain," by Katharine Davis Fishman and Stephen A. Newman, January 7]. Your article calls to mind Don Corleone in *The Godfather,* who perhaps has the coolest advice of all: "Never get angry. Never make a threat. Reason with people."

Richard Behar
Manhattan

SOME YEARS AGO, I HAD SERVICE PROBlems with a new Mercury automobile I had purchased from a Philadelphia dealer. After many fruitless attempts to rectify the situation, I wrote the following letter to Henry Ford: "Dear Henry, Just a note to thank you for the wonderful golfing weekend in Grosse Pointe and the great dinner party at your house last Saturday night. Hate to bother you with my problems that I mentioned on the golf course, but . . ." Then I went on to complain about my local service. I destroyed the original of this letter, but the carbon copy sent to the Philadelphia dealer worked wonders.

John T. Valdes
West Palm Beach, Fla.

I'M SORRY *New York* MAGAZINE CHOSE to make the plight of pigeon feeders more difficult by telling readers where to complain about them. These people are often as defenseless as the hapless creatures they feed.

Beatrice Williams
Manhattan

I NEED YOUR HELP. MY PROBLEM IS WITH a travel agent. It's one area you didn't cover. Whom do I contact?

Carol Silvestro
Brooklyn

Editor's note: Aggrieved travelers who believe that a travel agent, airline, resort, or hotel has acted dishonestly or fraudulently should write the Bureau of Consumer Frauds and Protection, Office of New York State Attorney General Robert Abrams, 2 World Trade Center, 46th Floor, New York, New York 10047. The bureau will try to act as a mediator. According to a spokesman, where there appears to be a pattern or practice of abuse, the bureau will take legal action, and has indeed obtained for consumers "many thousands of dollars" in refunds. In addition, the New York City Department of Consumer Affairs (577-0111) and the Better Business Bureau (533-6200), both of which receive a substantial number of complaints about travel agents each year, are willing to mediate disputes and try to negotiate settlements.

More for the Money

JANICE HOPKINS TANNE SEEMS TO FEEL that if a doctor is available for $50, why pay more for someone else ["Fast Track: Doctor in the House," January 7]? I suppose you could always get a bargain, but we took the approach that bargain shopping was not a priority of people seeking the care of physicians. Instead, we decided that Professional Home Visits' physicians would be board-certified, not simply New York State–licensed as are those of some other services. We also decided to offer computerized medical-record-keeping and medically trained telephone operators 24 hours a day, every day.

Albert Lynn
Chairman and president
Medlinc, Inc.
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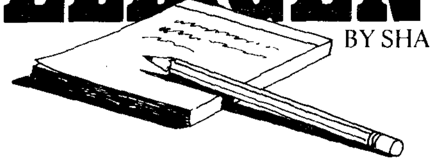


BY SHARON CHURCHER

The CIA and the Salvadoran National Guard: Such Good Friends?

A SALVADORAN WOMAN is fighting deportation from the U.S. in a case that raises renewed questions about whether the CIA passes information about dissidents to El Salvador's controversial security agencies.

Ana Guevara Flores was arrested along with a group of her countrymen after they entered this country illegally in 1981. According to documents released under the Freedom of Information Act, she was carrying "a leftist appearing letter," and the FBI queried an official at the U.S. Embassy in El Salvador about her.

A classified cable—released without the usual name deletions—identified the official as "deputy chief of station," a CIA title, and said he "advised that El Salvadoran authorities determined that subject is not a known guerrilla/subversive." Still, the official told the FBI, the Salvadorans asked to be notified of Guevara's flight number if she was deported back to El Salvador, because it was illegal "to possess subversive literature [there] and she could be detained." The cable said the Salvadoran authorities wanted copies of all documents found on Guevara, and it suggested they be handed to a pilot of the Salvadoran airline, TACA, and addressed them to the director general of the Salvadoran National Guard.

The Senate Intelligence Committee concluded last year that the CIA only identified dissidents for the Salvadoran security agencies, which have in the past been linked to right-wing death squads, in "highly unusual" circumstances, in which it is unlikely that the information could be "misused."

Guevara's case may be an exception, said Jay Peterzell of the Center for National Security Studies—a Washington group affiliated with the American Civil Liberties Union—which obtained the documents while preparing an article for the next issue of its magazine, *First Principles*. "But it's disturbing that, at least in her case, there was a casual and obliging exchange between the CIA and the Salvadoran National Guard," Peterzell added.

Guevara had entered the U.S. seeking political asylum "for religious reasons," according to Thelma Garcia, her lawyer, in Texas. Guevara's letter "was simply an introduction to a church group in Puerto Rico," said Garcia. "But the FBI construed *compañero* as 'comrade' when it simply means 'friend.' " After the embassy official's query, Garcia claimed, National Guardsmen began harassing Guevara's family: "She's afraid she'll be jailed or killed if she's deported."

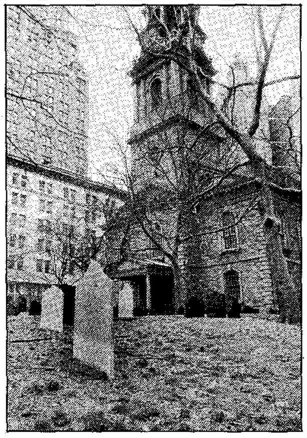
Trinity's Grave Situation

TRINITY CHURCH MAY HAVE FIGURED out a way to get contributions from parishioners who've already gone on to their own reward.

"We are looking into the possibility" of selling the air rights to St. Paul's Chapel and its 220-year-old cemetery, said Father Leonard Freeman, a spokesman for Trinity, which owns about twenty properties in lower Manhattan. The City Planning Commission does not recognize air rights for cemeteries. But Freeman contends that an air-rights sale may be possible because the land around St. Paul's is a historic *churchyard*. "Nobody's been buried there since 1831," he said. "We're looking into the air-rights possibilities now."

Trinity began stepping up its real-estate activities three years ago to offset the "ravages of inflation" and hatched this scheme several months ago, when it began negotiating with H. J. Kalikow & Company, which wants to erect a high-rise hotel one block south of the chapel, which stands at Broadway and Fulton Street.

The "outrageous" Trinity plan "is a comment on a city without a coherent air-rights-transfer plan," said Joan K. Davidson, a philanthropist active in urban planning. For his part, Eli Attia, architect for the Kalikow project, contended that the developer was no longer interested in buying the rights.



St. Paul's: *Dead to rights.*

The Wicks: *Top secret.*

An Inaugural Secret

YOU'VE READ ABOUT THOSE NINE INaugural balls, but some Reagan friends told *New York* they had the most fun at a *tenth* event—a get-together jokingly labeled the Secret Ball by its organizer, Mary Jane Wick, wife of United States Information Agency head Charles Wick.

"Look, I'm going to tell you something deeply, darkly secret," a highly placed Republican said as he tipped *New York* to the Monday event, held at the Organization of American States building in Washington. An organizer added, "The press is not invited."

Sure enough, not a word appeared in the the papers the next morning about the affair, which was attended by Republican Eagles (contributors of $10,000 or more a year), Republican Presidential Trustees, and members of Wick's very own Presidential 10 Club—described by the Republican National Committee as a group she assembled from "longtime supporters of the president."

Why didn't Wick want press attention? One source suggested it was because Wick "does not like the press." But the Republican committee's Bill Greener said the Eagles just like their get-togethers private.

What did the Eagles do behind those closed doors? "They listened to Lester Lanin's orchestra, enjoyed the buffet and cocktails, and danced," said one. And President Reagan? He joined them later at the Hilton.

Photographs: top, Don Hamerman; bottom, Sherbow/Uniphoto.

Roseann's Ex Running?

NOW THAT ROSEANN SCAMARDELLA IS out of the TV-news spotlight, her ex-husband is thinking about entering it—by running for City Council president.

Michael Pesce, a former Brooklyn assemblyman who is an acting State Supreme Court judge, could pick up both the Italian American and the liberal-Jewish vote in a primary against Manhattan Borough President Andy Stein and Deputy Mayor Ken Lipper, his probable opponents, a Pesce friend contended.

"The Roseann association would give him instant celebrity, and Koch would look favorably on a guy like Pesce," the friend said. "He would bring out the Italian vote so Italians will vote for Koch, not [Carol] Bellamy."

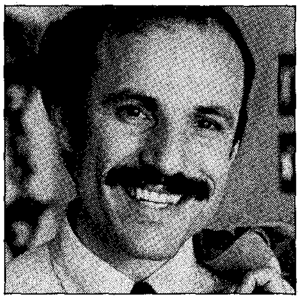
Pesce confirmed to *New York* that he was considering the race—"like everyone else." In any case, don't expect to see WABC-TV's most famous ex-anchor on the stump for him. "No comment. I'd just like to keep out of his campaign," said Scamardella, who now runs a TV-production company.

WOR's Charity Case

IF YOU CAN'T BEAT 'EM, BUY 'EM. RADIO personality Pegeen Fitzgerald hasn't quite bought WOR, her on-air home from 1937 until she was fired in 1983. But she did get her *favorite* charity (she's its executive director) to buy the station's 11:30-to-midnight weeknight slot as commercial time—starring *her*—until March.

"It's not out of spite that I decided on WOR," said Fitzgerald, whose daytime show is now on the not-for-profit station WNYC-A.M. "That's just where the listeners know me best." Since last week, those listeners have heard her "regular chitchat stuff" interspersed with plugs for the Millennium Guild, which runs five pet "orphanages" in the tri-state area. For the past eight years, the guild has run 60-second spots on WOR.

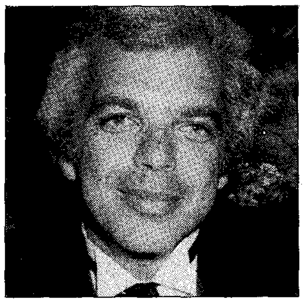
Said WOR general manager Lee Simonson, "I'd just as soon see Pegeen in that spot as the evangelists who've had it for years."



Pesce: *No help from Roseann.*

Fitzgerald: *Paying guest.*

Zabar: *Displaced by . . .*



. . . Ralph Lauren's first shop.

E.A.T. Moving–Again

FORGIVE ELI ZABAR IF HE STARTS BELIEVING in conspiracy theories. Last summer, his posh noshery, E.A.T., was asked to leave Henri Bendel so the store could add a kiddie department. Now he'll be without his splashiest store, in the Rhinelander Mansion.

The landmark space, at Madison and 72nd, has been leased by Polo/Ralph Lauren, which bought out Zabar's ground-floor lease. All four floors of the mansion will house the first Lauren-owned retail shop in the U.S.

That leaves Eli, the youngest brother of the Zabars of Zabar's, with his original shop, on Madison near 80th. "We are remodeling that location, and I'm looking for a large space to consolidate all my operations by June—on Madison, for sure," he told *New York.*

E.A.T. will leave Bendel's after Valentine Day and the Rhinelander in late spring.

Dilemma Over a Tenor

NO SAVVY NEW YORKER WOULD EVER BELIEVE that Metropolitan Opera tenor Richard Tucker—a Jewish cantor and vigorous anti-Nazi—sang for Nazi propaganda minister Joseph Goebbels during a performance of the Nazi-controlled Berlin State Opera in 1940. But historian William Shirer apparently believed it and wrote it—and now his publisher, Little, Brown, has refused to make a public apology to Tucker's widow.

"In 1940, he was the cantor at the Temple Adath Israel in the Bronx," Sara Tucker reminded *New York.*

Shirer has sent Mrs. Tucker an apology for the "appalling error," which appears in *The Nightmare Years 1930–1940.* The reference will be cut from future editions, but Little, Brown has refused to make a public retraction for the copies that carry it.

Judith Kennedy, a Little, Brown vice-president, told Mrs. Tucker that Shirer could not recall whom he *did* see in 1940, and said any public announcement "might confuse the issue." Howard Squadron, Mrs. Tucker's lawyer, said she is considering legal action.

Did Israel's President Once Recruit 'Informants' Here?

FIVE YEARS AGO, WILBUR Crane Eveland upset the CIA with a kiss-and-tell book, *Ropes of Sand,* which exposed, among other things, an abortive Syrian coup he said he helped finance as a top aide to agency boss Allen Dulles.

Now, in an upcoming work, he claims that Israeli president Chaim Herzog recruited State Department staffers as Israeli informants back in 1954, when Herzog was Israeli defense attaché in Washington. Eveland declined to call the alleged recruits spies: "Israel is a friendly government, and they were passing on verbal information, not documents." The State Department, he added, disagreed and fired one recruit, "who later committed suicide."

Herzog "encouraged me to write the last book," said the author. "But he didn't know what I had in my files. This book will shake a few people up."

Herzog, Israel's first chief of military intelligence, has denied involvement in any "recruitment of informants."

The CIA delayed publication of *Ropes,* but Eveland contended the agency won't have any control over this book, *Jerusalem the Golden.* "There's nothing in it I could have known only through the CIA," he said.

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The Bottom Line/Dan Dorfman

HOW TO RIDE THE MARKET RALLY WITH PEEWEE TECH

Out of the Ashes

LET'S SAY YOU BELIEVE, AS A GROWING number of pros do, that the recent explosion in stock prices could be signaling a broad, sustained market advance. How do you play if you want to get into the act? Do you go the quality route (with the likes of IBM and G.M.), or do you take a flier on hype (with a company shooting for a wildly speculative medical breakthrough, such as a cure for cancer or AIDS)? Or do you run with the much bloodied small technology stocks, which include many of the fastest-growing companies in America?

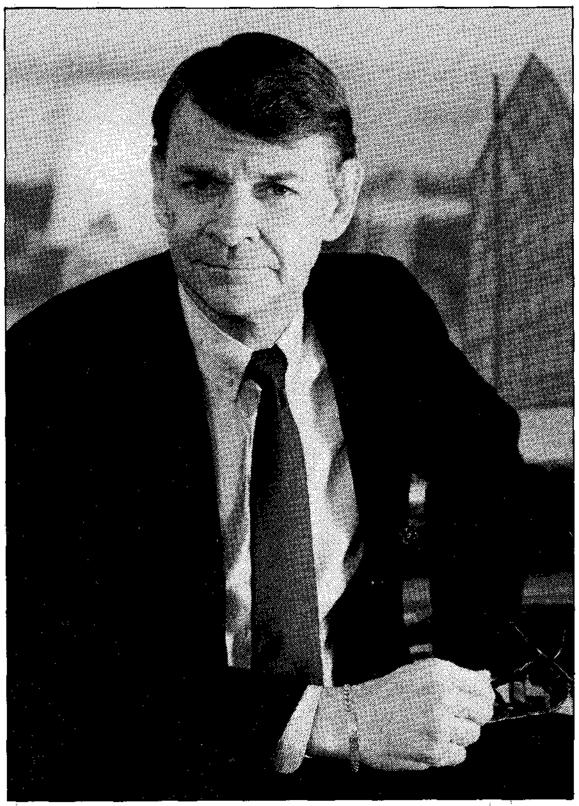
Judging from early-1985 action, many pros are betting on peewee technology (that is, small companies in the computer-related and telecommunications industries). Some think peewee tech could be 1985's hottest stock group. And so far, it's shaping up that way.

One high-tech index, a group of 30 securities dominated by small tech firms and tracked by the *California Technology Stock Letter,* shows the technology group outpacing the general market in the first twenty days of January by a huge margin—a 9.1 percent gain, versus a 1.3 percent rise in the Dow. But many small technology issues are doing even better—with Odetics A up over 50 percent, Tandon and Intel Corp up more than 32 percent, and Xicor and Computer Synergy up nearly 30 percent. One institutional darling, Daisy Systems, shot up over 21 percent, from 24¾ to 30 the week before last.

This spirited rebound follows an abysmal eighteen months in which the technology sector got slaughtered. Between June 1983 and December 1984, the technology stocks were stripped of 37.5 percent of their market value; in the same period, the Dow fell just 2.4 percent. Among the biggest losses (covering the highs to the lows): Televideo, from 40½ to 2½; Storage Technology, 25 to 2; Eagle Computer, 22½ to ⅝; and Protocol Computers, 13¾ to 2¼.

Why the technology bloodbath? A couple of reasons. IBM, the technology kingpin, finally turned up the heat with a much more competitive thrust. In addition, many technology stocks, especially the new issues, were bid up to astronomically high prices following the explosive market rally that started in August 1982. In the midst of that rally, more players rushed into the technology field. This heightened the competitive woes, leading to earnings shortfalls and, in turn, plummeting stock prices.

But all that was yesterday. What about tomorrow? Given the furious pace of new-product introductions, technology is fast turning into a business of who's going to make whom obsolete. Today's glamour name can be tomorrow's also-ran. And Wall Street loyalty dies fast in the face of fading growth. So who knows how many peewees will survive?



Money manager David Baker Jr.: *From last to first.*

For answers, I solicited the views of some top players in the high-tech game—a number of whom got butchered last year. With the high-tech recovery, however, several have turned into the stock-market heroes of early 1985.

One is a big player in small technology stocks—David Baker Jr., the 51-year-old manager of the two worst-performing funds in 1984: the $125-million 44 Wall Street Fund (down 59.6 percent) and the $12.5-million 44 Wall Street Equity Fund (off 38.4 percent). As a result of those horrendous performances, the two funds lost about $100 million in market value. But now Baker is riding high—his two funds are the two top 1985 performers among 738 funds tracked by Lipper Analytical Services. The 44 Wall Street Equity Fund is up 29 percent; the 44 Wall Street Fund, 21 percent.

"It was hell last year, but it's a lot better now," says Baker, who predicts that small technology stocks will be 1985's top stock-market performer. Baker blames a good part of his bum 1984 showing on the lack of attention to a proper valuation of the small technology stocks. Historically, he observes, they're overvalued when they're selling at two times the price-earnings multiple of Standard & Poor's 500-stock index and undervalued when they're selling at the same multiple as the S.&P. index. His mistake, he explains, was in staying with these stocks when they were around the two-to-one level.

Now, he tells me, he's more disciplined: being super-aggressive in small technology stocks when they're selling on a one-to-one basis (with the S.&P.); getting fully invested in them at one and a half to one; and shunning them at two to one.

At the moment, small technology stocks sport a price tag with a ratio of around 1.2 or 1.3 to 1. And so, not only is Baker fully invested but he has resorted to leverage (or borrowing power) to increase his technology holdings.

Baker's strategy calls for investing in stocks that have the ability to jump in price by 50 percent or more in a year. In this context, he has five favorites in the small technology field—companies he expects to show earnings growth of 25 percent a year, or better, over the next five years. They are Convergent Technologies, a maker of microprocessor computer systems; Paradyne, a producer of high-speed data-communications systems; General Datacomm, a designer of data-communications networks; Digital Switch, a maker of digital-telecommunications switching equipment; and TIE/Communication, a manufacturer and marketer of electronic telephone systems.

But where there's good, there's bad. And in this context, Baker cites the need to ferret out tomorrow's also-rans—those companies that could be beset by severe competitive pressures. Baker cites such companies as Intelligent Systems, which provides enhancement boards for IBM computers, and a trio of firms in-

Photograph by Jon Love.

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volved in computer-aided engineering systems—Daisy Systems, Valid Logic Systems, and Mentor Graphics.

Last year was a horror for the biweekly *California Technology Stock Letter;* with its stock picks tumbling almost 48 percent, it was the single worst market newsletter, according to one leading study. Its editor, 43-year-old Michael Murphy, admits he blundered. "We just got too invested too soon in our model portfolio," he says, referring to the stock recommendations to subscribers. "We thought interest rates would drop sooner than they did." Pointing to the volatility of peewee tech, Murphy says, "When you're swinging for home runs, you also get a lot of strikeouts."

Like Baker, Murphy is making a big comeback this year. His model portfolio is already up nearly 13 percent, and he insists that's just the beginning. He points to a recent Department of Commerce forecast of this year's 350 fastest-growing industries (in terms of revenue). It shows technology dominating the top three spots. No. 1 is computer software, with a projected 30 percent gain, to $24-billion. The runner-up is computer hardware, with an estimated 17 percent rise, to $62 billion. And in third place are semi-conductors, up 16 percent to $24-billion.

Murphy also cites increasing institutional interest. Institutions, he says, are underinvested in small tech stocks; many, in fact, don't own any. But he sees a big change because of prospective 1985 earnings gains for many companies of 25 percent to 40 percent and the prospects of a similar sharp rise in 1986. And a very obvious enticement, he adds, are those depressed stock prices.

Murphy observes that every two to three years bull periods seem to arise, and many small technology stocks double in eighteen months. And he believes we're in one of those periods right now. In scanning the small technology horizons, Murphy has come up with a package of seven stocks that meet his criteria for that year-and-a-half stock-market double. The companies—which he thinks can turn in price gains of 50 percent to 60 percent this year alone—are Tandon, Engineered Systems & Development, Micom Systems, Tylan, BR Communications, Radionics, and Boole & Babbage.

Saul Pannell, the associate portfolio manager of the well-regarded Explorer Fund of Boston, is another technology bull. The seventeen-year-old fund, with $296 million of assets under management, focuses exclusively on small technology stocks. And it has far outperformed the market over the past ten years—with a total return (capital gains, plus dividends) of 504 percent, versus a 266 percent return in the S.&P. index. Last year, though, it suffered a 19.5 percent decline. This year, it's up over 8 percent. The fund is currently close to 90 percent invested, the highest level in the last two and a half years, reflecting what Pannell says are "very compelling values."

One key assessment of value, as he sees it, is the multiple of the 260 technology stocks in the fund's portfolio. They're projected to show earnings growth of close to 20 percent a year over the next five years. And these 260 companies are selling at about ten and a half times this year's estimated earnings. But in exuberant market periods, says Pannell, they sell at multiples in excess of their growth rate. And he thinks he may have a shot at such performance now.

"We'll make our mistakes," says Pannell, "but we think our successes will more than make up for them, because there are lots of winners lying in the ashes." Among his favored holdings: DBA Systems, Robinson Nugent, Sippican Ocean Systems, Scan-Optics, and Keane, Inc.

Shooting High With T-Bonds

THE STOCKS VERSUS BONDS ARGUMENT continues to be a hot topic among the pros. But to one pro, the strategy is clear, and it adds up to a one-year return of over 30 percent. That's what money manager Paul Trevor sees in his favorite 1985 investment—a 25-year Treasury bond (priced at roughly $1,000) that yields a little over 11.5 percent. In fact, Trevor is putting 75 percent of his investment dollars in this and similar bonds. With $175-million in funds, Trevor Stewart Burton & Jacobsen, Trevor's New York–based money-management firm, beat last year's sloppy market with an average 15 percent gain.

Trevor's view: Interest rates on long-term government bonds will drop 200 basis points (or 2 percent) over the next twelve months. And that adds up to a total return on Treasury bonds—interest (over 11.5 percent), plus capital appreciation (around 19.75 percent)—of just over 30 percent.

Why the big interest-rate drop? Chiefly because of low inflation. Trevor expects U.S. interest rates to move sharply downward—just as they are in other countries with a continuing low rate of inflation. He points out that long-term government-bond rates are about 5 percent in Switzerland, a little over 7 percent in West Germany, and about 6.5 percent in Japan. The rates of inflation in these countries are close to American levels, says Trevor. Accordingly, he argues that as the expectation of inflation comes down here—as it already has abroad—so will U.S. interest rates. Trevor, in fact, expects interest rates in the U.S. to steadily decline to 7.5 percent within the next few years.

Another downward push on rates: a so-so U.S. economy because of the strong dollar (which hurts exports and encourages imports), deregulation (which heightens competition), low inflation (which makes it more difficult for corporate America to raise prices), and an avowed Federal Reserve policy not to let our economy overheat.

In line with his interest-rate forecast, Trevor has come up with what he regards as a "super buy" in IRA's (Individual Retirement Accounts). It's a zero-coupon Treasury bond—one expiring in the year 2006—that you can buy for just about 9 cents on the dollar. (You get the big discount because the bond doesn't pay any interest.) This bond carries a face value of $5,000, but because of the discount, you can buy it for just $450. Not only do you lock in a big return, says Trevor, but if rates drop the 200 basis points he predicts, and if you should sell at that point, you could make about 75 percent on your money.

A Nibble at Safeway

SAFEWAY STORES, THE NATION'S BIGgest food chain, with annual sales of nearly $20 billion, may be a takeover target. I've learned that the Belzbergs, the wheeler-dealer Canadian family that controls First City Financial Corporation, a Vancouver holding company, has acquired a hefty chunk of Safeway's stock—perhaps close to 5 percent of the company's 59.6 million shares. Amid takeover talk, the shares of Safeway, a sprawling 2,500-store chain with units both here and abroad, recently hit a new 52-week high of 29¾; they were trading at around 29 at press time. The Belzbergs couldn't be reached, and Safeway declined comment. But I'm told management at the food giant is worried, and has hired the law firm of Wachtell, Lipton, Rosen & Katz to help protect its interests.

Based on its stock price, Safeway's market value is close to $1.8 billion. However, given the company's sizable real-estate holdings and its many low-cost leases, sources suggest a more realistic price tag would be between $45 and $50 a share. That would mean a purchase price of between $2.7 billion and $3-billion.

Some sources say that the Belzbergs may be trying to snare Safeway's Canadian operation, either for themselves or for some other interested party. The threat of an unfriendly takeover, so the speculation goes, could be used to force Safeway's management—which owns only about 1 percent of the company's shares—to agree to such a sale. Safeway is one of the biggest retailers in Canada; its supermarket chain there has some 302 units that produce annual sales of over $3 billion. ■

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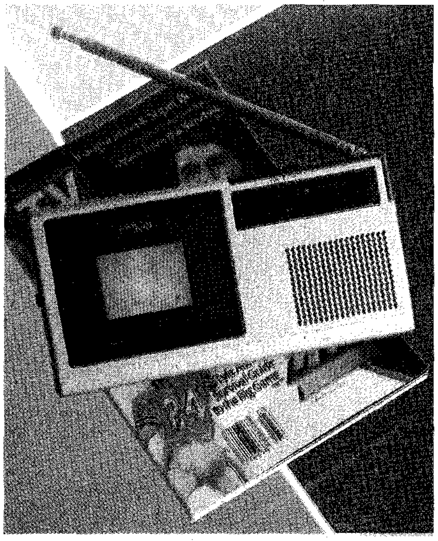
Tiny Sights and Sounds

MORE THAN 100,000 VISITORS CONVENED in casinoland in early January, not to gamble but to see the latest home-entertainment products. The Consumer Electronics Show (CES) at the Las Vegas Convention Center—nearly twenty acres of souped-up audio and video equipment—made even the most hyper Crazy Eddie commercial seem calm.



Palm-size Epson: *Remarkably watchable.*

There were aisles and aisles of digital TV's, VCR's, and compact-disc players. There were stacks upon stacks of software—from music videodiscs to educational computer games. And, in the personal-computer arena, Atari and Commodore unveiled powerful, low-cost machines designed to fill the gap left by Coleco's erstwhile Adam and to challenge the prevailing champions, IBM and Apple. People ogled Atari's "Jackintosh." Costing under $1,000, this color machine with an optional mouse (a hand-held device) is company chairman Jack Tramiel's answer to the Macintosh. (More news about Apple in Best Bytes.)

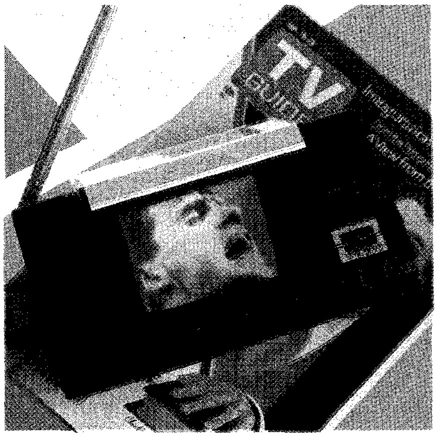
CES was a veritable paradise for gadget lovers, and while these diminutive devices were easy to overlook in the general hurly-burly, there were gee-whizzy widgets galore—from pocket TV's to credit-card-size radios and even wrist-watch computers. It turns out that sometimes smaller is better. But sometimes, smaller is just, well, smaller.

Sony's pocket-size Watchman, with its two-inch black-and-white CRT (cathode-ray tube) was alone when it was introduced three years ago. Now there are others, including the four-inch Watchman, available since November, which sells for $200. Not precisely pocket-size, it measures about eight inches tall, five inches wide, and two inches deep. But it is easier on the eyes. Four C batteries keep it going for about five hours. (Most pocket TV's also come with optional rechargeable battery packs and/or A.C. adapters so they can be plugged into a wall outlet or car cigarette lighter.)

Sony's patented technology, which gives a twist to conventional CRT design by using a skinny tube sandwiched directly under the screen to deflect an electron beam at a right angle, provides a particularly good image. The Watchman is a hot seller: Sony says it shipped almost half a million units in 1984.

But Sony will soon cease to be the one and only with a flat, palm-size CRT TV. Magnavox has three similar models—a two-inch black-and-white set that sells for $160, one with a built-in A.M.-F.M. stereo radio for $220, and a $220 four-inch set. An even smaller black-and-white TV, developed by British inventor Clive Sinclair, is expected this spring for around $100. (It's been out in Britain for about a year.) Sinclair integrated all the necessary circuits onto a single chip to create a very flat CRT tube. The Sinclair machine has a two-inch screen and measures 5.5 inches wide, 3.5 inches tall, and 1.5 inches deep. It weighs just over half a pound. A Polaroid Powerpack lithium battery powers it for up to fifteen hours.

But most people buy pocket TV's for use outside their living rooms. Outdoors, color LCD's (liquid-crystal displays) clearly outshine the black-and-white CRT's, which are a complete washout in bright daylight. There are currently just a few color LCD models available, but more will be in stores by summer. Both Epson's Elf and Seiko's TFT were introduced last summer. These very similar machines share the same parent firm, Hattori-Seiko Company in Japan. The main difference is their price: At $550, the TFT costs about $50 more than the Elf. The key to these sets is a combination of a new type of fast-response liquid crystal and a new process for coating the glass with thin-film transistors (TFT's). Each set is about six inches wide, weighs about a pound, and has a two-inch screen. Each runs for up to five hours on five AA batteries. You have to fiddle with the viewing angle to get a good picture—the color LCD's, indoors at least, lose their image if you don't view them more or less straight on. Even so, these tiny color screens are remarkably watchable.



Viewing mirror: *You may see your nose.*

Citizen is making both black-and-white and color sets. The company says it's improved its black-and-white LCD since it was shown last year. The $200 set has a 2.7-inch screen and a built-in A.M. radio. It measures about three inches tall by five inches wide by one inch deep and weighs under half a pound. To increase its brightness, this TV opens like a make-up compact, with the LCD image reflected in a viewing mirror. I found it practically impossible to watch at any angle, and occasionally, I actually glimpsed my nose. Four penlight batteries power it for up to twelve hours. The company plans to market a color LCD set this summer.

Wallet-size: *Credit-card radios.*

Casio makes the TV-1000—a $300 color set with a 2.6-inch screen about the size of Seiko's, as well as the TV-21, a $100 black-and-white model that is supposedly the world's smallest. Like the Citizen, it has a hinged viewing mirror.

But perhaps most impressive was Casio's prototype of a six-inch flat-screen color TV. The company expects to have a

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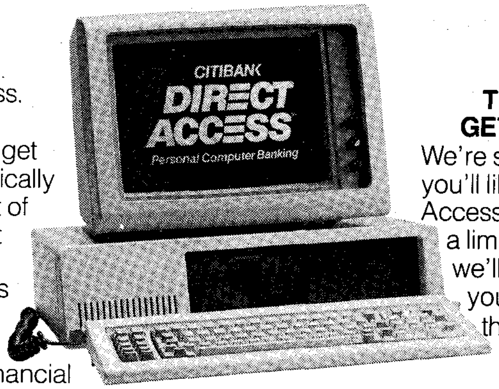

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larger, twelve-inch model on the market by the end of this year. Could this be the long-awaited TV-in-a-frame that hangs on the wall like a portrait? Other companies are working on similar technology, which, when it comes down in price, will probably find its way into portable computers.

Besides the obvious desire to watch sports and soaps on the go, video addicts have found a whole new use for these tiny TV's—as monitors for video cameras, VCR's, and videodisc players.

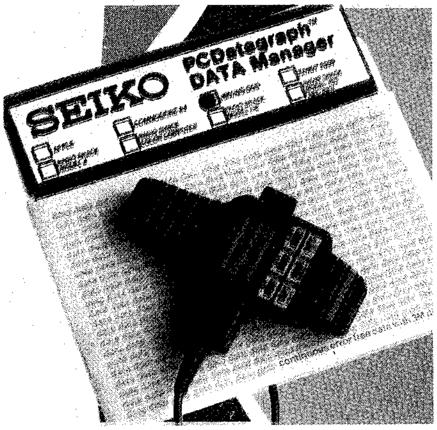
Portable-audio sales have boomed since Sony introduced the Walkman way back in 1979. In 1984, manufacturers shipped 19 million miniature audio-headset systems worth about half a billion dollars. But if you thought the original Sony Walkman was small, make room in your wallet for the next generation of miniature audio: credit-card-size radios. Panasonic was the first on the market last spring with an A.M.-F.M. stereo machine, for $100. Sony makes an F.M. stereo receiver with headphones, which will be available this spring for $75. Its fidelity is at least as good as the standard Sony F.M. Walkman. For less demanding audiophiles, Casio just introduced separate monophonic A.M. and F.M. cards. At $30 each, they'll be available in March. All of the radios come with earphones.

The Sony model has a cute little portable recharger, which revs up the radio for three hours of playing time. Panasonic's recharger plugs into an A.C. outlet and provides about six hours of power. These bantamweight radios belt out incredibly full-bodied sound.

People are unusually receptive to products like pocket TV's and portable audio equipment. But does the world really need a wristwatch computer? Seiko seems to think so. The $340 Seiko Datagraph System has three parts: a full-function wristwatch (with 2K RAM—random-access memory) that also serves as a tiny computer display screen, and two keyboards—a pocket version, five inches wide by three inches tall by one-eighth inch deep, and a slightly larger controller, with 4K RAM that has a built-in thermal printer (similar to the type used on calculators.) Together, the modules act as a 6K microcomputer. The watch alone can store up to 2,000 characters of data in the form of memos, appointment calendars, or calculations.

To enter information, the wristwatch is placed on an inset on the alphanumeric keyboard, which is then used in the normal fashion. It is gratifying to see the wristwatch respond to your touch with a menu (list of functions) that allows you to edit, print, save, and erase your data. At the touch of a key, the printer starts scrolling. There's no denying that the Datagraph has a certain James Bond–like appeal. It drew gasps when I flashed it recently in a local computer store. Nonetheless, it is fairly limited—for just a little bit more money you can get a lap-size computer and stick with your ordinary calculator watch.

Even more futuristic (and with more of a potential future) is Seiko's RC-1000, or PC Datagraph, a wristwatch with 2K RAM that plugs into the RS232C serial port of most personal computers (Apples, IBM's, Commodores, etc.) so that you can down-load files from your computer right into your watch. The Seiko actually comes with its own software disk that allows you to key in twelve data files (each is two 24-character-lines long) for a total of 80 two-line entries that can later be displayed on your watch. Once plugged in, the watch uses the computer as a host—you input data using your full-size keyboard and print out using your printer. The Datagraph sells for $150. The software has word-processing (complete with cut-and-paste functions), calculator, and scheduling programs.



Futuristic: *Wristwatch computers.*

Down-loading from the computer to the watch takes just three keystrokes. "The PC Datagraph turns your wristwatch into a nerve center that eventually will be plugged into a global electronic network," gushes Hattori's Jerry Astor. Such shades of Marshall McLuhan are premature. But the watch is a first step in the direction of Dick Tracy–like two-way communication devices. Astor says the Nevada State Police Department may outfit its officers with the watches: License-plate numbers of stolen vehicles, for instance, could be readily accessed. Real-estate agents, stockbrokers, and students, he adds, will also covet them.

Epson's prototype of a computer watch was also interesting. This one features a touch-sensitive screen that serves as a keyboard, and four built-in programs—including a data base and scheduler. Its 8K ROM (read-only memory) and 2K RAM allow it to store about eighteen entries, each of which are four seven-character-lines long. With this watch, you can transmit data both to and from your personal computer. According to Epson national sales manager Stephen Van Rooy, it could be marketed by the end of 1985.

I was disappointed with Nelsonic's
atch Dialer. Using its excruciatingly
buttons, you can enter 46 sets of
and phone numbers to create an
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Says Allan Sch
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ponents are usually bu
equipment. But these pr
alone as tiny testimonials to
we are still very much in the midst of
microelectronics revolution.

Best Bytes

Mac Attack: APPLE MADE ITS LONG-ANTICIPATED assault on the business market (currently dominated by IBM) last week with the announcement of two new office products at the company's annual shareholders' meeting: the AppleTalk Personal Network and the LaserWriter printer. I saw both products privately demonstrated by Apple executives visiting New York. AppleTalk is a local area network system for the Macintosh that allows as many as 32 individual machines to communicate with one another within a 1,000-foot work space. Apple is counting on its relatively low price—$50 per individual hookup (a simple module and cable)—to turn on business users. Perhaps even more crucial is additional hard- and software that will link up the Mac to the P.C.—allowing Apple to piggyback on IBM's existing market.

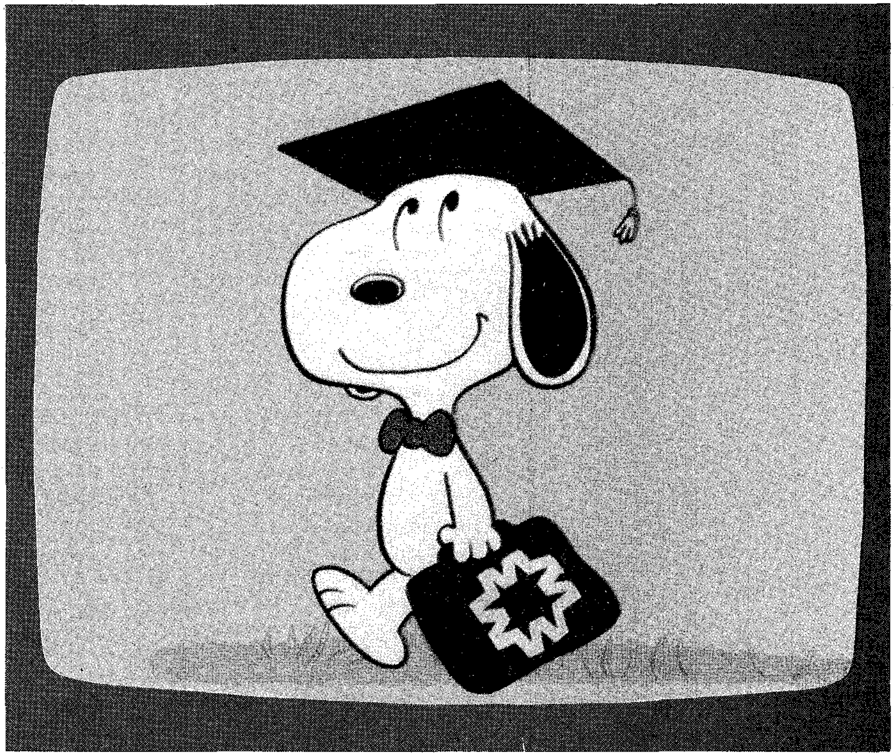
Apple's $7,000 laser printer is based on the same microprocessor that's at the heart of the Macintosh (the 68,000 chip) and the revolutionary "laser engine" developed by Canon (currently available in Hewlett-Packard's LaserJet printer). Compared with conventional printers, laser printers are incredibly fast. The LaserWriter prints out up to eight pages a minute. Apple is marketing the new printer as a typesetter-in-a-box for churning out crisp-looking newsletters, brochures, and reports, complete with Times Roman and Helvetica, in addition to the famous Macintosh fonts and graphics. (Users will also be able to transmit to and from Merganthaler.)

A note to Apple IIC owners: Apple will begin shipping a flat screen for this machine in February.

On Madison Avenue/Bernice Kanner

YOU'RE A GOOD SALESMAN, CHARLIE BROWN

Metropolitan Life



Snoopy sales: *Met's new spokesdog—"trustworthy, caring, perspicacious."*

HAS THE METROPOLITAN LIFE INSURANCE Company lost its mind? The prevailing wisdom holds that advertisers can fool around with hamburgers, chicken parts, and overnight-mail-delivery services, but money, property, and death are to be taken seriously. The Prudential insurance company found that out when it tried a cute *Heaven Can Wait* approach. So why has Metropolitan Life—the nation's second-largest insurance company (after Prudential) and one that is perhaps best known for its weight tables—plunked down $13 million on advertising featuring cartoon characters?

They are no ordinary cartoon characters. Good grief, no. They're Charlie Brown, Snoopy, Lucy, Linus, and the rest of the Peanuts crew, created by Charles Schulz 35 years ago. (Today, "Peanuts" is the most widely read comic strip in the world.) Before Metropolitan decided on the cartoons, it spent eighteen months researching its audience, testing several approaches for impact and memorability, broad-based appeal, and staying power (the plan calls for running the campaign into the twenty-first century). The marketing team also wanted to be sure that the winning campaign presented "Mother Met" as innovative and caring, and that it would be flexible enough to pitch a slew of products old and new. Everything pointed toward using a spokesperson who was easily recognized, well liked, eminently believable, and of unimpeachable character, says John J. Creedon, the company's president and chief executive. "We think we've found him . . . her . . . them."

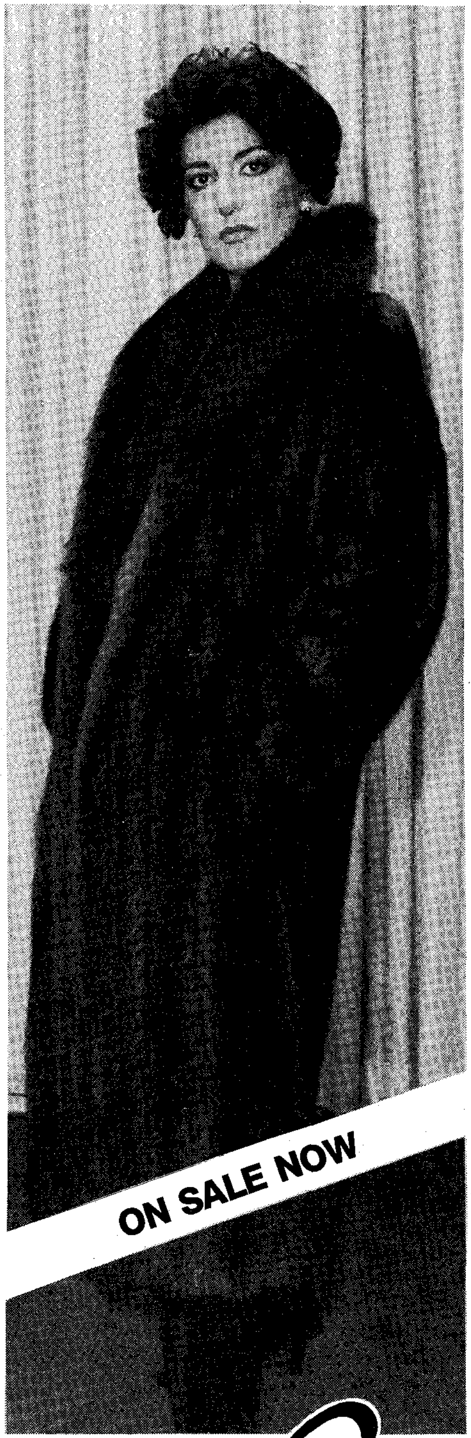
The resultant campaign, "a clear break from the institutional character that colors most insurance and financial-services advertising," says Creedon, isn't supposed to actually sell insurance. Rather, it's supposed to warm up "cold calling" for agents, who sell the vast bulk of policies. Met is still throwing its age-old pitch—strength, reliability, and quality—but this execution, the company is betting, will be lighter, warmer, and more memorable. (Except for the great slogans—"You're in Good Hands With Allstate," Prudential's "Get a Piece of the Rock," "Like a Good Neighbor, State Farm Is There," "Nationwide Is on Your Side," and "Aetna, I'm Glad I Met Ya' "—most insurance advertising is forgettable stuff.) "It's also more attention-getting, seeing a friend where you weren't expecting to see him," says Schulz, himself a 30-year Met policyholder. All of the ads conclude with the double entendre "Get Met. It Pays." The phrase may not seem revolutionary to you, but it's the first time the august insurer has ever abbreviated its name.

In one Met spot—perhaps you caught its debut January 27 on *Robert Kennedy and His Times*—a new spokesdog joins the pack. As a voice-over announces "the world-famous Metropolitan Life representative, champion of security for over 43 million people," Snoopy, the loudmouth beagle who never utters a word, parades by in a mortarboard and bow tie, carrying a briefcase. "Trustworthy. Conscientious. Caring. Responsive. Experienced. Financially shrewd. Perspicacious. Smart," intones the announcer. "A true friend in time of trouble. Your Metropolitan representative."

In another spot, roundheaded Charlie Brown rhapsodizes about "a born leader that you recognize immediately" while Snoopy, in a Scout uniform, leads a troop of birds on an outing. Charlie Brown manages to make quite a few copy points for Met, among them that 68 of the top American industrial companies use it for group insurance, administrative services, or pension-fund management, and that it is, in fact, the largest pension-asset manager in America. And in a third commercial, Lucy tells Schroeder she's heard that "creative people are miserable money managers." "On the contrary," he says. "My IRA from Metropolitan Life is tax deductible, and it'll provide income for my retirement. I'll be better off than Beethoven. Maybe you should get one," he urges a puzzled Lucy—who responds, "With what I've got, I don't worry about such things." When she reveals her assets—"a pretty face"—Schroeder tells her, "You'd be better off with an IRA."

Young & Rubicam, Metropolitan's ad agency, stumbled upon the comedic idea when copywriter George Watts fluffed the Peanuts pillow in his office. He'd been mulling over the concept of security, and there before him was the definition: a thumb and a blanket. "We almost tossed out the idea because it seemed too much fun," admits Brian Dillon, a creative director at Y&R. The agency creates the storyboards, Schulz makes sure the dialogue is consistent with the characters' personalities, and Bill Melendez Productions of Los Angeles—the official Peanuts animators—produces the commercials, using the same voices and musical composer as the TV specials. Authorized Peanuts commercial artists draw the print ads. (At one time or another, the gang has been licensed to tout

The Ultimate Investment



so very Varriale

Sable is forever

Purchase directly from Varriale furs.
One of the largest houses of Italian design
363 Seventh Avenue. New York, N.Y.
Entire 20th floor (212) 564-0284
By Appointment Only
Major credit cards honored

Ford Falcons, Cheerios, and Dolly Madison cakes.)

Life insurance, Met's primary business, is as pervasive a part of American life as the Peanuts clan. Some 153 million Americans are covered, or two thirds of the nation's families. The average coverage per insured family: $63,000. Residents of the District of Columbia carry the most insurance per family ($113,000), Californians the most per person, followed by New Yorkers. Life-insurance customers tend to be brand-loyal, so it's important to snare them young—but when it comes to home and auto insurance, loyalty doesn't count. There, according to Robert Weinstein, assistant vice-president for advertising at Met, price is the key factor.

Metropolitan was launched in March 1868, and in 1893, the home office was moved to its present location, One Madison Avenue. Throughout its history, the company could well have been mistaken for a research or publishing house. In 1898, it turned out the first of its famous series of health booklets, *A Friend in Need Is a Friend Indeed.* In 1913, it issued *The Health of the Worker,* its pioneer publication on industrial health, and in 1914, the *Safety First Magic Book* on accident prevention. Four years later came the first of the company's health cookbooks.

In 1921, Met became the first life insurer to develop and offer group annuity contracts, and in the forties, it got into the wholly-owned-housing business, opening New York's Stuyvesant Town, Parkchester, Riverton, and Peter Cooper Village apartment complexes. In the early seventies, it formed a property-and-liability insurance company to sell auto and homeowner's insurance, and, in 1978, started a reinsurance company to market property and casualty insurance.

Throughout the first half of the century, Met's advertising focused on "the light that never fails," a reference to both the beacon atop the company's landmark building and to its own steadfast support for its clients. In 1970, Metropolitan aired a shocking, funereal spot. While hazy, otherworldly figures bearing food filed to a grave, dirge-like music played and a voice-over intoned, "Someday, all that beautiful food you put away could put you away for good," then urged viewers who wanted to live a little longer to eat a little less. In 1973, Met's spots changed direction to tell one of the most touching "stories" in advertising history. While a chorus celebrated the good things in life—"At Metropolitan, we help you plan the future, because the future is now"—Tommy and Bobby grew up from boys with a lemonade stand to men with families who were business partners in a thriving enterprise.

Later, the company tried a "Simplify Your Life" campaign, using pictures of babies and weddings to show that the insurer could solve many of life's problems. (Those two milestones are times when people are particularly vulnerable to an insurance pitch.) And it has toyed with an arty approach: A resplendent nature photo was the backdrop for the pronouncement "Some things in life are constant, like the flow of water to the sea"—and Metropolitan.

The Peanuts campaign comes at a time when the insurance industry is grappling with near-disaster. (Met claims it is an exception, but as a mutual company, it does not report earnings.) Ironically, the problems plaguing the 3,474 U.S. companies that insure property, liability, and business operations—rather than health or life—stem from the boom years 1977 to 1979. So good were those years that new competitors—including foreign insurers, Xerox, Mobil, Armco, and Carnation—swarmed into the business and slashed the price of their products to gain a share of the market. The result: underwriting losses of over $21 billion in 1984, subsequent widespread insolvencies, and now, higher "corrective" premiums as the business shrinks.

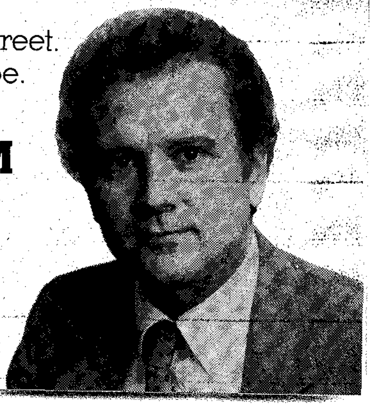
The nation's 2,125 life insurers have had it tough as well, particularly the giant old-line companies that long dominated the business and stubbornly clung to the founding formula: selling whole life that combines insurance with low-interest (4 to 6 percent) savings plans through a career agent. According to *BusinessWeek,* that system is "collapsing under the weight of its cost inefficiency and the pressures of intensifying competition." Upstart insurers have jumped in with new kinds of policies offering variable rates of return, and the giants have been forced to follow suit with universal life—higher-yielding versions of whole life—and variable life, which allows the buyer to shift among stock, bond, and money-market funds. And with banks and brokerage houses getting into what may be a saturated market, the giants have had to shave the costs of maintaining their army of 250,000 insurance agents.

Then, too, the public's esteem for insurance has taken a tumble. In its most recent "Monitoring Attitudes of the Public" report, the American Council of Life Insurance found that while most Americans consider life insurance "an important product," the number who believe it's the best way to provide financial protection in the case of a breadwinner's death has decreased over time. By and large, people feel indifferent about insurance, with those all-important baby-boomers the least likely to appreciate its merits.

Will Charlie Brown, Snoopy, et al. win them over? I wouldn't bet my annuity on it—but I sure welcome the refreshing new approach to selling insurance. ■

WHY SO MANY NEW YORKERS ARE FINDING THEMSELVES AMONG THE HOMELESS.

APARTMENTS
AVAILABLE
CO-OPS
ONLY
SEE SALES AGENT

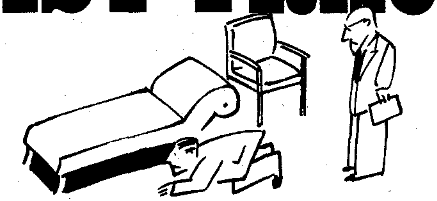


Turning rentals into co-ops and condos is turning many New Yorkers onto the street. Starting Monday, Neal Rosenau helps you discover what your next move should be.

"WHO'S BUYING NEW YORK?"
A SPECIAL REPORT ON FEBRUARY 4th AND 5th AT 6 & 11 PM

2 NEWS
WCBS-TV
Because anything can happen in New York

FAST TRACK



BRIEF LIVES

“21”: WHAT'S IN A NAME?

JUST WHY DID MARSHALL S. COGAN AND Stephen C. Swid think that “21,” the restaurant at 21 West 52nd Street, was worth the $21 million they'd just paid for it? “Would you have been calling if we had purchased Lutèce or Christ Cella?” replies Swid. “No — ‘21’ is a very special asset. It has been a home away from home for the world's achievers since the twenties.”

“21” co-owner Stephen Swid

True, and in fact, suitors have never been in short supply. In the last sixteen years, three deals have collapsed, the last when Charlie Atkins, a Kentuckian and son of an Ashland Oil chairman, was sued for allegedly helping himself to several hundred million dollars worth of his partners' funds.

This was, more or less, where Marshall Cogan and Stephen Swid came in. Cogan, 47, and Swid, 44, control General Felt Industries, Inc., (a New Jersey company that makes underlining for carpets), and own the Knoll furniture company, but they got their first attention in 1983, when they tried, unsuccessfully, to buy Sotheby Parke Bernet. Sotheby's beat them off, with some show of public acrimony—“These people are, after all, in the manufacturing business,” said Graham Llewellyn, chief executive officer at the time.

Last spring, Cogan was introduced to “21” co-owner Peter Kriendler and found that he and Swid had a chance to buy the Sotheby Parke Bernet of the restaurant world. Kriendler, his sister-in-law, Florence, and partner Jerry Berns sold Swid and Cogan their shares but will remain “active in management.” Sheldon Tannen, another partner, will keep his shares. Sources say the sum was less than the reported $21 million, but it was a hefty piece of change for a restaurant all the same. Another source says that the house next door owned by Enrico di Portanova (who almost bought “21” in 1979) is on the market for $9 million. I wondered if the sometimes-floated notion of starting a small, posh hotel next door to “21” was a possibility.

Swid said such a plan would be “ridiculous” because it would make little real-estate sense.

What plans, then, are being discussed? A breakfast club, for one. Swid, who has his own power breakfast with Cogan at the Mayfair Regent, observes that it is “an idea that surfaced at the time of our interest.” Tannen, though, seems a mite cautious about a scheme that would throw considerable new weight on the kitchen and wouldn't boost the sale of liquor.

Other possibilities include a network of “21”s, but not the sort of short-term linkups that the restaurant's previous owners had with John B. Coleman in Chicago and Washington and with Caroline Hunt Schoellkopf in Dallas. “Those were specific instances where a hotelier would ask ‘21’ to set up an operation,” Swid says. “Then, after twelve months, ‘21’ walked away. That would be something we would not want to do.”

Corporate catering is another line that Cogan and Swid are thinking about. Will they use the “21” name? Swid answers with another question: “Wouldn't you?”

Anything else? Well, yes. “There are many ideas on the table to extend the ‘21’ name into other areas,” Swid says. “If you are asking, Is the ‘21’ name prominent enough to extend beyond the restaurant business? our answer is yes. It's an icon. All over the world.” ANTHONY HADEN-GUEST

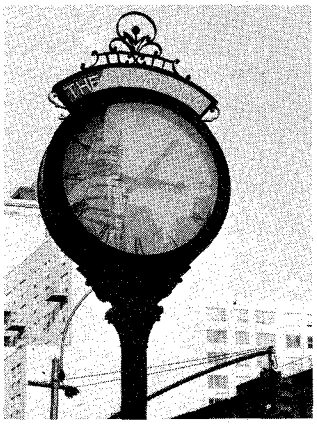
DETAILS

Time on A Pedestal

BEGINNING IN THE 1860S, numerous merchants around town put up enormous public clocks mounted on ornamental pedestals. Only seven of these clocks survive (four in Manhattan, two in Queens, and one in Brooklyn). All have been designated as official city landmarks.

Jeffrey Katz, the developer of the Saratoga, a new 40-story apartment building on First Avenue at 75th Street, decided to revive the species.

The new clock, which carries the Saratoga name, is made of steel and cast iron, is painted the traditional black, and stands around fifteen feet high. It was made by Kenneth Lynch & Sons, a 145-year-old Wilton, Connecticut, firm that manufactured many of New York's original sidewalk clocks.



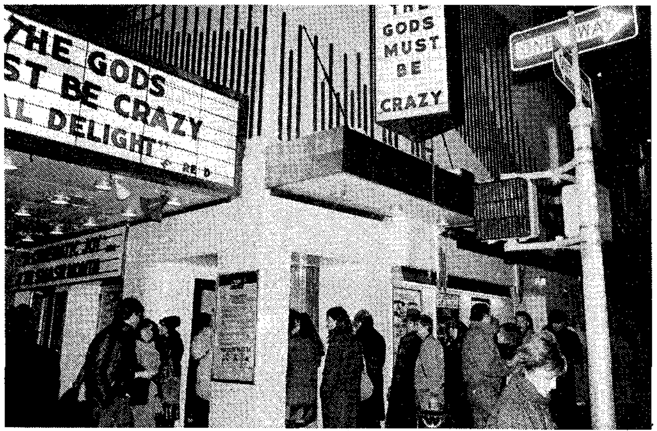
Did the Saratoga people ever consider a more up-to-date, digital model?

“Only for a minute,” says Katz. CARTER WISEMAN

Photographs: left, Larry Williams; right, Lynton Gardiner. Illustration by Guy Billout.

STREET SEEN

THE CUSTOMERS MUST BE CRAZY



ON A FREEZING NIGHT A FEW weeks back, 350 people stood shivering in a line that stretched from 68th Street and Third Avenue to the corner of 67th and up toward Lexington. A bundled-up fiftyish man stopped to ask a young woman in a red leather jacket what the wait was for.

"*The Gods Must Be Crazy*," she said. "It's a South African film about a tribe of Bushmen who find a Coke bottle."

The man surveyed the crowd that had waited in the cold for twenty minutes and said, "The Gods may be crazy, but *you* I watch."

Other quirky foreign films have had long runs in the city, including *Cousin, Cousine* and Diane Kurys's *Entre Nous*, but *The Gods*, which has been playing at the 68th Street Playhouse for seven months (longer than any other first-run movie in town) does not have a name director or suave actors moodily sipping espresso. Its star, a loincloth-clad aborigine named N! Xau (the "!" is pronounced as a click), plays the leader of a tribe disrupted by contact with the modern world. Directed by South African Jamie Uys, *The Gods* resembles an old-fashioned slapstick comedy.

Early in its run, the movie drew an art-film crowd, but its audience now is much broader. "The appeal is that at some time everyone wonders how far civilization has brought us," says Meyer Ackerman, an owner of the 68th Street Playhouse. "The picture is funny, but it gives people something to talk about."

The film got some strong reviews, but word of mouth has been more influential. "My friends who saw it told me I'd think it was funny," explained one woman in line. "Besides, it's been playing here for seven months, so it does have a reputation."

The 68th Street Playhouse seems to have a reputation of its own. *The Return of Martin Guerre* and early Woody Allen movies had long stays there, and *La Cage aux Folles* broke records by playing for a year and a half. (*The Gods* has pulled in about $650,000 so far.)

Some people, though, are not amused. The movie has been picketed by anti-apartheid groups, who claim it presents racial stereotypes while ignoring discrimination in South Africa.

"When we went out there to protest, the people in line were shocked," said Gerald Horne, executive director of the National Conference of Black Lawyers. "They'd say they were liberals and belonged to the ACLU. They thought the picture was *charming*. They don't know much about South Africa."

The number of pickets, however, has diminished over time. "The feeling is, compared to other parts of the cultural boycott of apartheid, this is a drop in the bucket," Horne said. "Political considerations aside, I thought the movie was boring." **PETER BLAUNER**

DOWN UNDER

A Passage to India

NOT LONG AGO, A FRIEND OF mine who is from India took the wrong train going from the Village to the Upper West Side and wound up at the Utica Avenue stop in Brooklyn.

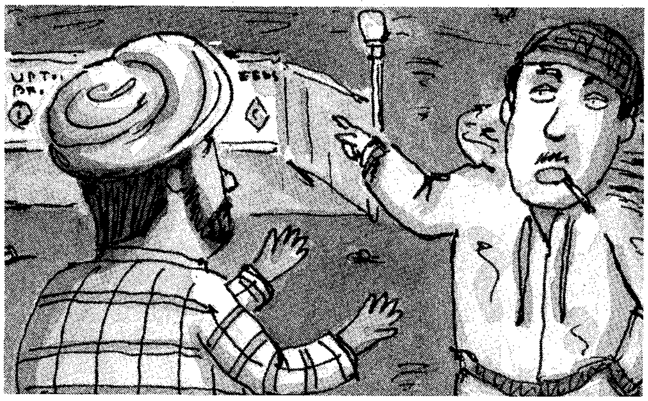
When he got off the train, it was after seven, and the station was nearly deserted. Lost and desperate, he walked upstairs to try to get directions from someone on the street. He found a young man loitering near the subway entrance.

People often take my friend for a Hispanic because of his dark skin; the young man, who was not Hispanic, greeted him in Spanish. Not understanding a word, my friend smiled and explained his predicament.

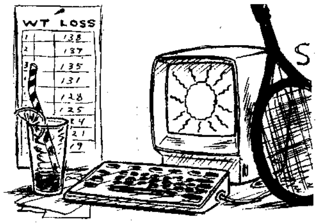
"You was on the wrong train," the young man said. "Where you comin' from, amigo?"

"Bombay," said my friend, misinterpreting the question.

"Oh, okay," the fellow said without breaking stride. "Then you probably should have taken the 2 or the 3 train." P.B.



PRICES



HERE'S WHAT IT WILL COST to send a child to summer camp this year:

☐ Eight weeks at the New England Computer Camp (Moodus, Connecticut 06469), $3,500.

☐ Seven weeks at the Weight Watchers Camp at Camp Colang (Lackawaxen, Pennsylvania 18435), $2,890.

☐ Forty-day European "Caper" tour through Baron Teen Tours (6 Grace Avenue, Great Neck, New York 11021), $4,495.

☐ Eight-week day program at Mohawk Day Camp (White Plains, New York 10603), $1,625 plus a $125 transportation fee from Manhattan.

☐ Eight weeks at the Williams Tennis Camp (Williamstown, Massachusetts 01267), $3,160.

☐ Eight weeks at Buck's Rock (New Milford, Connecticut 06776), $2,950.

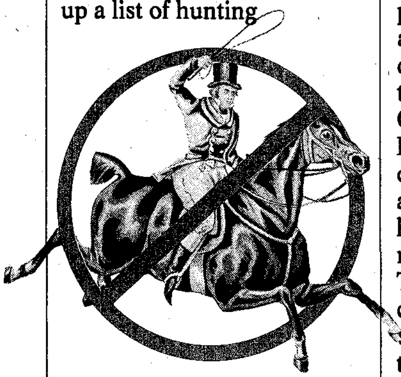
Photograph by Don Hamerman. Illustrations: right, Steve Salerno; bottom, Paul Meisel.

LONDON LETTER

Outfoxing the Hunters

OSCAR WILDE ONCE CALLED the British fox-hunting community "the unspeakable in full pursuit of the uneatable."

Now, nearly a hundred years later, the unspeakable are being pursued by the uncontrollable: A group calling itself the Hunt Retribution Squad has drawn up a list of hunting celebrities against whom it is prepared to use violence.



On the list are the royal family, prominent politicians, and various television personalities.

The Hunt Retribution Squad is thought to be an offshoot of the Hunt Saboteurs Association, which is itself a breakaway group from the long-established League Against Cruel Sports. After 61 years, the league has not achieved even a small part of its aim, which is to get hunting with dogs abolished by an act of Parliament.

The Hunt Saboteurs have about 40 groups around the country who pester and picket a small proportion of the 400 or so official hunt groups that are active in England today.

Nothing, though, had prepared the hunters for anything as ghoulish as the desecration of the grave of the tenth duke of Beaufort on Christmas night by the Hunt Retribution Squad. The duke, who died last year, was a lifelong champion of fox hunting, as well as being master of the queen's horse. The squad had planned to cut off the duke's head and send it to Princess Anne, but their shovel broke after three feet of digging, so they sprayed the slogans THOU SHALT NOT KILL and STOP FOX HUNTING and stole the grave's wood cross.

Though two men are facing charges for this offense, the new militancy is unlikely to die down. The British Field Sports Society has warned its members to be alert at all times, and *The Field,* the hunting magazine, now scans all parcels for bombs.

CRAIG BROWN

TRIVIA

1. How was Washington Square used before it became a park?

2. What well-known foreign-born musician once said, "I should have been born in the Village, that's where I belong"?

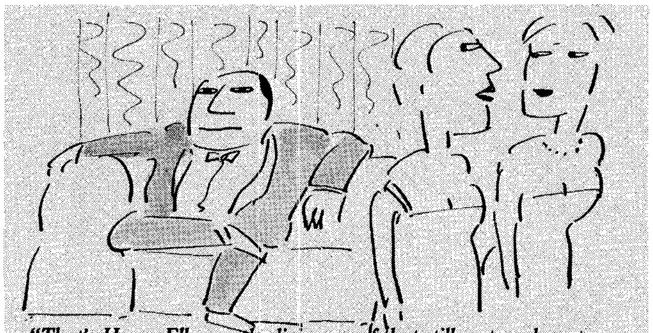
3. What was Fiorello La Guardia's religion?

1. Washington Square Park was originally a hanging yard and a potters' field. An estimated 10,000 bodies are buried there, and the "hanging elm," still stands within the park.

2. John Lennon.

3. His father was Catholic, his mother Jewish, and he converted to Episcopalianism.

PEN & PENCIL



"That's Henry Elberg—the living proof that still waters do not necessarily run deep."

ANTHONY HADEN-GUEST

CHOW

BLOOMING BISTRO

THIS WEEK, PHILIPPE, A gourmet-take-out coffee shop at 1202 Lexington Avenue, near 81st Street, will become a wood-paneled bistro with banquettes and wine (though it will still offer a take-out service).

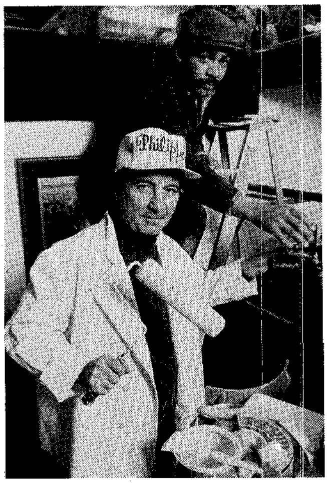
Philippe Berard, a television executive turned chef, got into the take-out business six years ago when he opened Self-Chef, on Lexington Avenue near 83rd Street, which had a tiny counter so customers could sample the food before buying it.

When he moved his shop to the new location, he put in a counter because he wanted the new place to look like a Paris bistro he loved long ago. His customers, though, preferred tablecloths and leisurely dining to the counter food, so Philippe removed the counter.

His bistro and take-out menu will offer hearty stuff like coq au vin, many mussel dishes, a plat de fromage, and such cold salads as ratatouille and artichoke, all lustily seasoned.

Of course, there'll be his well-known brownie—damp, thick, and bittersweet. Philippe's prices will be moderate.

BARBARA COSTIKYAN



TRUE TALES

DEATH OF A YUPPIE

AFTER A PARTICULARLY rotten day, I felt I deserved a nice evening at home. I cooked artichokes vinaigrette and lamb chops sprinkled with rosemary, savored a glass of Jordan Cabernet, and ate by candlelight to the sounds of Chopin's nocturnes.

To cap things off, I decided to have a drop of Sambuca while I read my leather-bound edition of *Pride and Prejudice.* I poured the liqueur into a cordial glass, topped it with two coffee beans, and lighted the concoction. Carrying the glass, with its trembling blue flame, into the living room, I stood on my grandmother's Oriental rug and gently blew the flame out. Or tried to. The glass exploded into a fireball, and I dropped it onto the ground, turning my perfect Oriental into a flaming mass.

Fortunately, I happened to be wearing slippers and was able to stamp out the blaze. I later called my parents to wail about my near-disaster, and after my mother commiserated, she began to laugh. "What's so funny?" I asked crossly. "Don't you see?" she said. "It's like a cautionary tale—'The Death of a Yuppie.' A victim of her own tasteful self-indulgence."

ELLEN HOPKINS

Photograph by Lynton Gardiner. Illustration: Culver Pictures.

RUTH RECOMMENDS

BY RUTH GILBERT

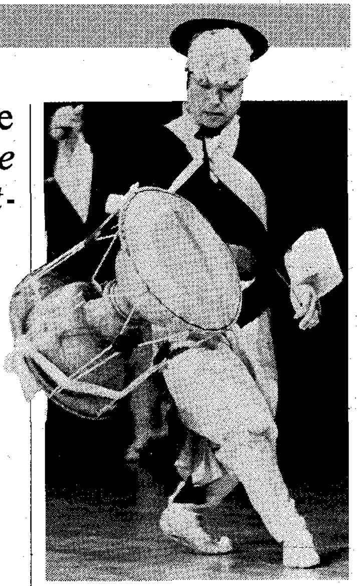
Dorian Harewood starred in The Jesse Owens Story *on television. Now he displays a new talent—singing at Sweetwaters January 29 through February 2.*

'STARTING IN THE MIDDLE'

Sally-Jane Heit's one-woman, semi-autobiographical show is about a dame who faces her mid-life crisis with a bang. The comedy-with-music is at the Ballroom Wednesday through Saturday at 11 p.m.

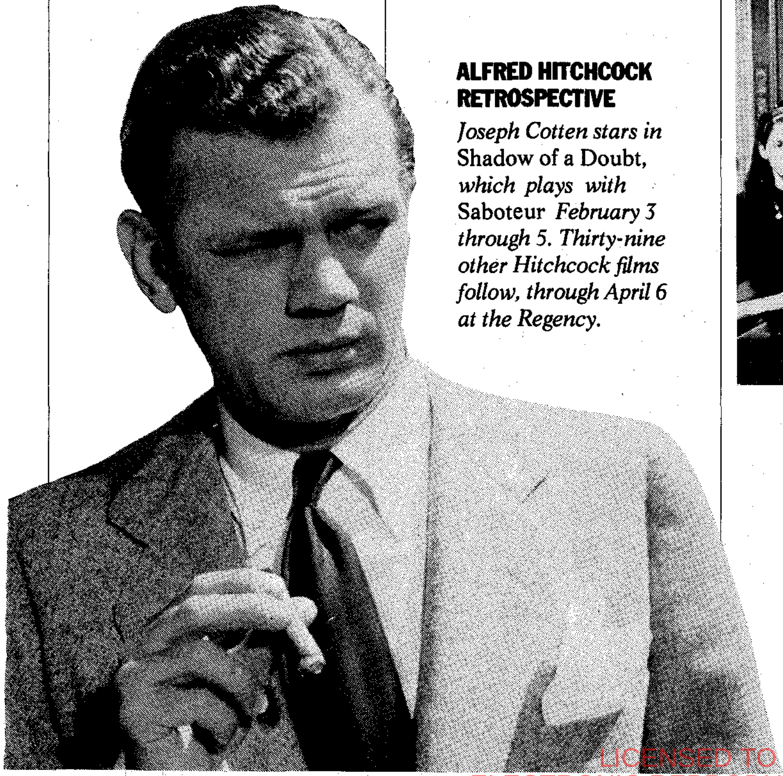
'THE CRIMES OF VAUTRIN'

SoHo Rep opens its season February 1 with Balzac's sinister duel of wits between a con artist and the law. Below are Mark Margolis and Suzanne Ford (as Vautrin and a courtesan).



SAMUL-NORI

An ensemble of four virtuoso Korean drummer-dancers (such as the one pictured with his extraordinary instrument) presents a program of traditional Korean folk-festival music and dance. It's at the Asia Society February 1 through 3.



ALFRED HITCHCOCK RETROSPECTIVE

Joseph Cotten stars in Shadow of a Doubt, *which plays with* Saboteur *February 3 through 5. Thirty-nine other Hitchcock films follow, through April 6 at the Regency.*

'MICHAEL BALCON: THE PURSUIT OF BRITISH CINEMA'

Above are Alec Guinness and Bette Davis in a scene from The Scapegoat *(1959), directed by Robert Hamer and showing January 29 at 6 p.m. and February 3 at 2 p.m. at the Museum of Modern Art.*

Photographs: top right, Darryl Pitt; top left, Annie Leibovitz; center, Jerry Engelbach; bottom right, Collection of the Museum of Modern Art Film Stills Archive.

BLACKS AND JEWS

HOW WIDE THE RIFT?

BY
MICHAEL
KRAMER

In 1978, on his first visit as mayor to Harlem's Convent Avenue Baptist Church to celebrate the anniversary of the birth of Martin Luther King Jr., Ed Koch heard a heckler shouting, "Don't let him speak. Send the Jew back to the synagogues." Koch was the only white present that day, and, by his account, none of the blacks, including one of his own deputy mayors, bothered to scream back. The mayor's version of events has been disputed, but the important point is that a fortnight ago, at the same church, Koch was heckled as a "racist," and the blacks on the stage were falling all over themselves to rise in his defense. "He's not the mayor of downtown," said the Reverend William Gardener, president of the Baptist Ministers' Conference of Greater New York. "He's the mayor of everybody.... This man has more black folk downtown than any previous mayor. Nobody's all bad all of the time."

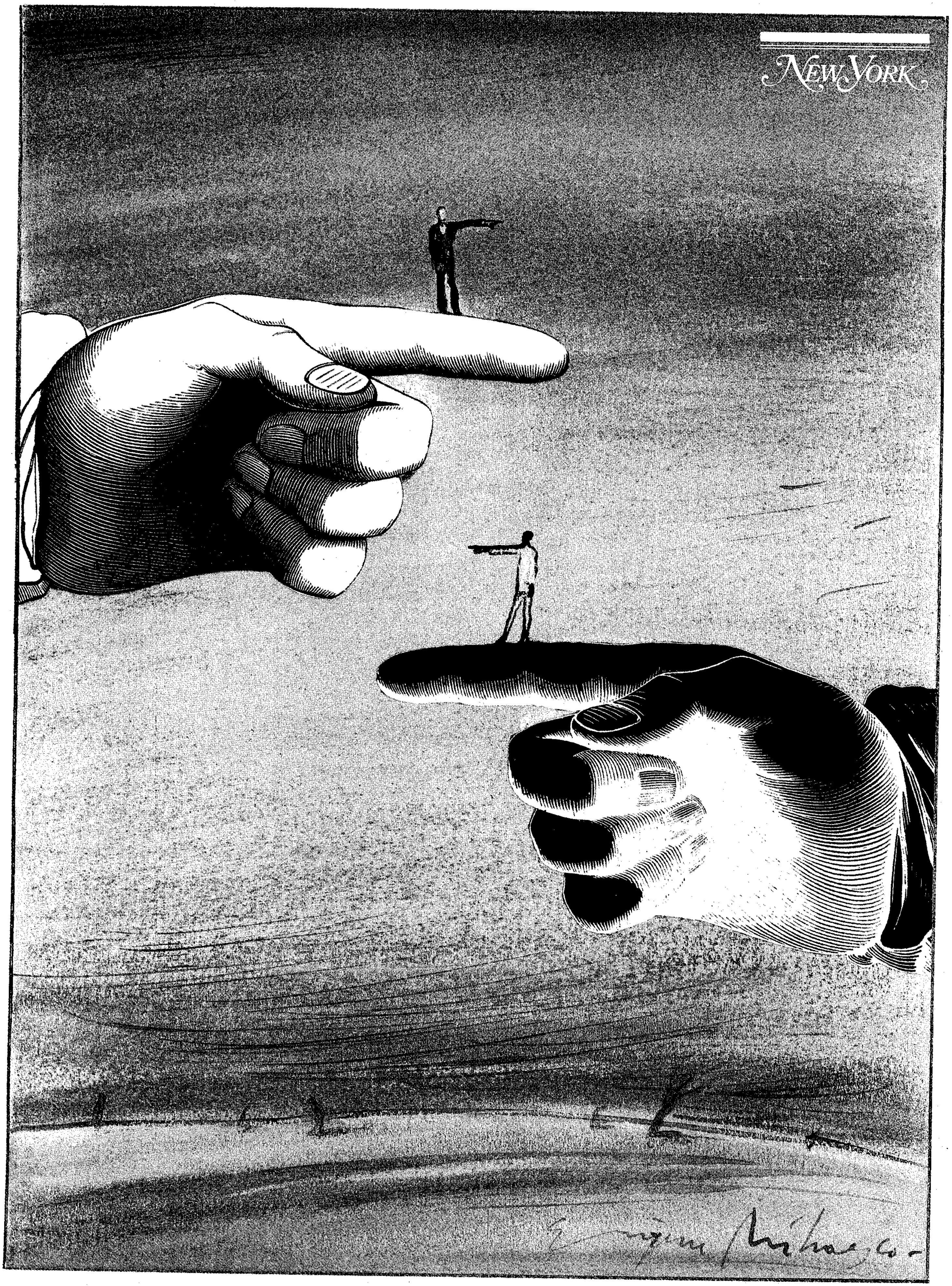
Such is progress—and Koch is delighted. "In '78, people who should have stood up didn't," he says. "This time, I asked for a show of hands of those who wanted to hear my message, and it was most of the congregation. In '78, nobody helped me. In '85, lots helped. I say that is a huge change."

Huge, also, at least on the surface, is the difference between the earlier, anti-Semitic remark and the latest charge of racism—especially since Ed Koch has again provoked New York's blacks with his observation that "amongst substantial numbers" of black leaders "there is a lot of anti-Semitism."

One can argue, and many have, that no public official should talk like that, even if he has the truth on his side. Koch, of course, doesn't hold that view. In fact, the mayor believes that skirting the truth becomes pandering when the subject is race, and that it is always best for one to say what he thinks.

What makes Koch's problem with blacks and the sorry state of black-Jewish relations generally so urgent is the coming mayoral campaign. For a time, it appeared that blacks might field a candidate of their own and that the city's Hispanics might rally round. That's not going to happen, but there is a good chance that the Democratic party might nominate its first all-Jewish ticket for mayor, comptroller, and City Council president. This would leave blacks to contest some borough presidencies—the same position they were in 25 years ago. Today, New York is the last of the five largest American cities without a minority mayor, and it isn't difficult to understand black frustration or to conjure up an abrasive campaign.

Nowhere else in the world do blacks and Jews interact so pervasively as in New York. There are 1.1 million Jews in the city and 1.8 million blacks. In no other city outside Israel are Jews such a dominant ethnic group—and some say New York is even more Jewish, at least in feel, than Israel. Conversely, in no other city are blacks in such huge numbers consigned to the back of the political bus. But the times—and the numbers—are changing. Despite their lesser population, Jews used to account for approximately 40 percent of the Democratic-primary vote. Today, blacks and Jews make up a rough-



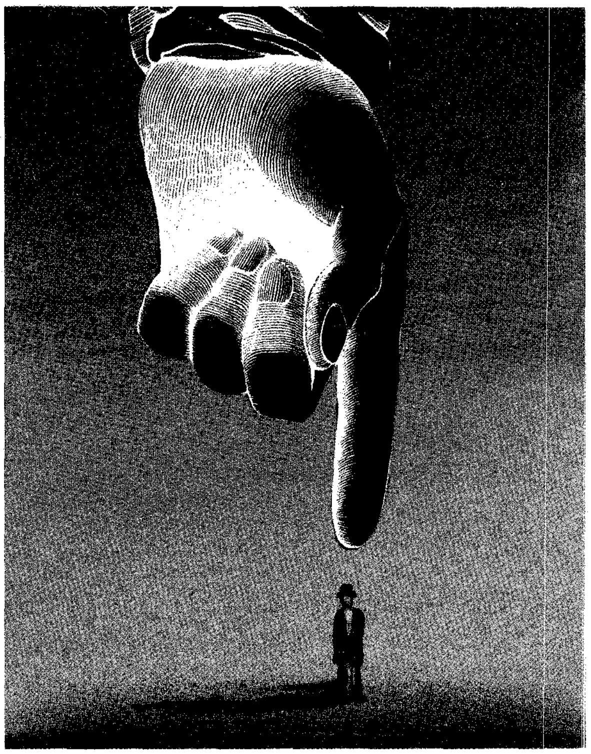
Illustrated by Eugene Mihaesco.

THE SURVEY EVIDENCE IS DISQUIETING.

ly equal quarter each of the Democratic electorate. The rub is occurring now, today, in New York.

IS KOCH RIGHT ABOUT BLACKS, AND CONVERSELY, are Jews anti-black? Is the entire question miscast? Is the problem one of black-*white* rather than black-Jewish relations? Is it a problem for the average black and Jew, or merely part of a battle for political power waged among leaders?

Trying to assess the current state of black-Jewish relations, both here and throughout the United States, one encounters a bewildering mix of often contradictory statistical and anecdotal evidence, all of it purportedly "proving" that blacks and Jews are either farther apart than ever before or on the verge of a new closeness. At first look, there is enough disquieting survey research to prompt legitimate concern. In 1978, for example, Louis Harris found that while anti-Semitism was declining slightly in America "blacks tend to be more anti-Jewish than any other group." Harris also reported a higher degree of anti-Jewish prejudice among black leaders than among leaders of any other group—although one wonders if this particular result is really part of a larger problem of anti-Jewish feeling among *all* leaders: Harris discovered that a majority of corporate leaders feel that "Jews are irritating because they are too aggressive."



Polls have found that large numbers of blacks still believe in the age-old stereotypes of Jews.

Other, more recent studies have confirmed Harris's findings and have uncovered a higher incidence of anti-Semitism among younger, educated blacks than among younger, educated whites.

Some have argued that relations on the street between blacks and Jews, never terrific, are no worse than ever. The real rift, by this analysis, is among the leaders, who once had common goals but now find their interests in conflict. However, Harris's research, and that of other pollsters, finds that the traditional stereotypes endure among black leaders and followers: A plurality of blacks believe most slumlords are Jewish; by two to one, the general population disagrees. By 56 percent to 14 percent, blacks say that given a choice between money and people, Jews will choose money; again, the general population disagrees. While the majority of Americans feel otherwise, a plurality of blacks believe that Jews are more loyal to Israel than to America. And while a majority of the public (by 60 percent to 22 percent) deny the charge that Jewish businessmen will usually try to pull a shady deal on a customer, a narrow plurality of blacks tend to believe it. For their part, Jews are more resistant to integrated neighborhoods than other Americans and are generally less willing than whites to send their children to schools with blacks.

On the flip side, Harris reports that Jews are "more sympathetic than other non-black Americans with the aspiration of blacks to achieve equality." Jews and blacks often vote alike—they were the only two groups to heavily support Walter Mondale for president—and often enough, Jewish support for black candidates far exceeds the support of other whites.

Across a range of social-policy issues, blacks and Jews hold nearly identical views. In Washington, this reality has its expression in joint efforts by blacks and Jews to lobby the federal government—and in the increasing willingness of Jews to join the black-led protest against apartheid in South Africa. In Congress, members of the Black Caucus are strong supporters of Soviet Jewry and aid to Israel, and they unanimously opposed the sale of AWAC's to Saudi Arabia.

How does one weigh these contradictory signals? Should Jews and blacks worry only about articulated prejudice and ignore other signs of intolerance? Major Owens, a black congressman from Brooklyn, says, "The failure to stamp out the present rising tensions [between blacks and Jews] can be catastrophic." Jack Greenberg, a hero of the civil-rights movement as director of the NAACP legal-defense fund, believes that black-Jewish tensions are no worse than before and should cause no particular alarm. Ed Koch agrees. He believes there is greater tension between blacks and white Gentiles. Who's correct?

A GOOD DEAL HAS changed in the past twenty years. The black-Jewish civil-rights coalition of the 1950s and '60s is no more. And it is of no value to blacks or Jews, or, for that matter, to the truth, to pretend otherwise. The history is instructive because it is both recent and keenly felt.

For many years, Jews provided the money and many of the skills the civil-rights movement needed to function. Nothing could have been easier. The goals were clear-cut, the injustice far away. "Moral struggles are always simpler," says Bayard Rustin, the veteran black civil-rights activist. "At first, the black agenda was just asking for things all whites had, like the right to vote and to use public bathrooms. There wasn't any rub because we weren't talking about dividing the economic pie. We just wanted basic rights written into law."

But even during the easy days, the basis for tension between Jews and blacks—proximity—was always there. Two quite different observers saw the problem similarly—and in a way that tends to support the black stereotypes of Jews. Here is Ed Koch, in his 1984 book, *Mayor:* "Jews are people who remain a presence in the ghetto even after they have moved out as residents. They still own the businesses there, and the blacks move

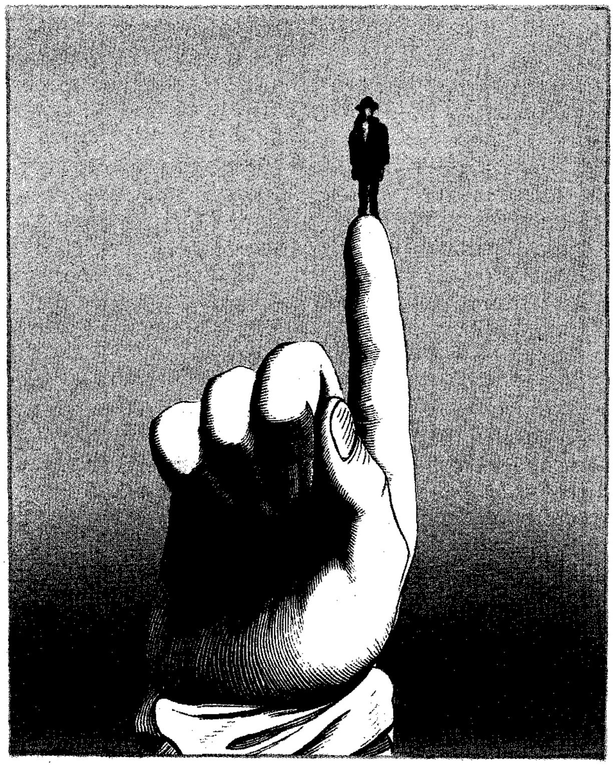
THE CIVIL-RIGHTS ALLIANCE ENDED BITTERLY.

in and the Jews still continue to do business, and they are the landlords to a great extent, and the blacks . . . dislike the Jews because everybody would like to have a scapegoat." And here is Martin Luther King Jr., in 1967: "The urban Negro has a special and unique relationship to Jews. On the one hand, he is associated with Jews as some of his most committed and generous partners in the civil rights struggle. On the other hand, he meets them daily as some of his most direct exploiters in the ghetto as slum landlords and gouging shopkeepers. . . . A great number of Negro ghettos were formerly Jewish neighborhoods; some storekeepers and landlords remained as population changes occurred. They operate with the ethics of marginal business entrepreneurs, not Jewish ethics, but the distinction is lost on some Negroes who are maltreated by them."

BY THE MID-sixties, with the great legislation in place, the civil-rights movement began to give way to the black revolution. A new generation of black leaders emerged. Many believed King was an Uncle Tom; many were separatists. In some organizations, the Jews who had helped for decades were dumped unceremoniously. "A good many Jews were simply devastated psychologically," says Albert Vorspan, vice-president of the Union of American Hebrew Congregations. "They couldn't take the personal rejection, and they couldn't even understand, at least in theory, that even in the best organizations, blacks simply wanted to run their own show. They lost whatever ability they had had to distinguish between the shitheads and the hotheads."

"The new guys," says Bill Tatum, editor-in-chief of the *Amsterdam News,* "were creatures of the six o'clock news. The Stokely Carmichaels and Rap Browns got all the attention because they were willing to say whatever awful thing was required to get on the air." "This was entirely new to us," says Bayard Rustin. "We'd spent years being careful and responsible and now all the ink was going to the upstarts. I remember Martin [Luther King] and I going to see the editors of the New York *Times* to complain about Stokely's getting all the attention. We were told that he made the paper because he was unique and that we had to understand that the George Washington Bridge standing up is not news."

Much of the change was to be expected. "The dynamic of protest politics," says Diane Ravitch, a perceptive historian of American education, "makes compromise appear as weakness. Leadership either moves to an extreme position or is replaced by new leaders who are more militant and less willing to compromise. Those who accept compromise are made to appear compromised themselves and are quickly eclipsed."



Many Jews fear tranquillity disrupted more than justice denied, says a Jewish leader.

With the new leaders came a new literature. In *The Crisis of the Negro Intellectual,* a "hot" book in 1967, Harold Cruse attacked Jewish "political and ideological power over Negroes. . . . Among the many myths life and history have imposed on Negroes (such as that of Lincoln 'freeing' the slaves) is the myth that the Negro's best friend is the Jew." In the autobiography that became must reading for many Americans, Malcolm X wrote: "All I held against Jews was that so many Jews actually were hypocrites in their claim to be friends of the American black man. . . . At the same time I knew that the Jews played these roles for a very careful strategic reason: the more prejudice in America could be focused upon the Negro, then the more the white Gentiles' prejudice would keep . . . off the Jew." Far from decrying such obvious garbage, white intellectuals, many of them Jews, took a dive. In *The New York Review of Books,* Christopher Lasch wrote that Cruse's book was a "monument of historical analysis." Richard Gilman, in *The New Republic,* called for a moratorium on literary judgments of black writers because "in the present phase of interracial existence in America, moral and intellectual 'truths' have not the same reality for Negroes and whites."

Along with the new black leadership's more militant domestic agenda came a first-ever interest in foreign affairs. The 1967 Six-Day War between Israel and the Arabs provided a rallying point. No matter how black congressmen voted in Washington, the new black leaders were foursquare behind Palestinian rights. Israel was always wrong. A cartoon in the newsletter of Carmichael's Student Nonviolent Coordinating Committee depicted Moshe Dayan with a Jewish star on his jacket and dollar signs for epaulets. The Reverend Joseph Lowery, head of the Southern Christian Leadership Conference, toured the Middle East and sang "We Shall Overcome" with Yasir Arafat in his Beirut bunker. The Reverend Hosea Williams, head of the SCLC's Atlanta chapter, conferred "the Decoration of Martin Luther King" on Colonel Muammar Qaddafi just before Libyan troops began killing black Christians in Chad. "Brother Qaddafi," said Williams, "expressed a great desire to ally with the black American in eliminating racism and Zionism internationally." Why all *this*? Surely, in part, there was a legitimate sympathy for the problems of less fortunate people everywhere. But there was something else too. As Williams said of the Arabs, "They've got the money." That's right, echoed Jesse Jackson in a 1979 meeting with Arab businessmen in Chicago: "I can help your cause, but you have to help my cause." According to the New York *Times,* Jackson's pitch netted a cool $10,000.

The single incident in foreign affairs that most upset American Jews occurred in 1979. Andrew Young, then Jimmy Carter's ambassador to the United Nations, violated administration policy and met with a representative of the Palestine Liberation Organization. Almost immediately, Young was gone. By most accounts, he was asked to resign because he had deceived the State Department—but black leaders saw a Jewish conspiracy. Young's dismissal, said Jesse Jackson, was a "capitulation" to Jews. For over a month, while blacks castigated Jews, President Carter remained silent—"a pure and simple exploitation of anti-Semitism for political purposes," says Rabbi Alexander Schindler, president of the Union of American Hebrew Congregations.

IN NEW YORK, THE GREAT DOMESTIC BATTLE HAD begun a decade earlier with the school strike of 1968. A fight for community control of the city's school system dissolved into a black-Jewish confrontation simply because the teachers' union was run by Jews. No matter that the union's position was supported by the likes of Bayard Rustin and A. Philip Randolph, the patriarch of the civil-rights movement. A black schoolteacher read a poem dedicated to the teachers' union president, Albert Shanker, over the radio. It began: "Hey, Jew boy, with that yarmulke on your head / You pale-faced Jew boy—I wish you were dead." The African-American Teachers Association, run by Albert Vann, now a Brooklyn assemblyman leading the opposition to Mayor Koch, issued a newsletter that read, in part: "And the Jew . . . He keeps [black] women and men from becoming teachers and principals and keeps our children ignorant." An AATA press release said, "Jews would like us to become what they were in Hitler's Germany: spineless jellyfish."

Bound up in the school strike's subsidiary issues—and the glaring flash point for blacks and Jews ever since—was the matter of quotas and affirmative action. Throughout history, Jews have suffered quotas that kept them *out*. Present-day black demands for quotas to get *in* are viewed by many Jews, and some others, as more of the same. "If ethnic quotas are to be imposed . . . ," said Daniel Patrick Moynihan in 1968, "the Jews will almost be driven out. . . . There is a whiff of anti-Semitism in many of these demands." The best reason to oppose quotas, says Morris Abram, a prominent Jewish leader, "is not because of the past but because of what would come if you quotaized America. The United States is relatively free of religious strife because the government is neutral. If this were not the case, America would become Lebanonized. The country would fracture."

Technically, affirmative action is a different matter, but the numerical goals and timetables that invariably attend such proposals are seen by some Jews, including Ed Koch, simply as quotas by another name. Others, like Al Vorspan, contend that affirmative action "is not the main threat to Jews, and to believe that it is is to be hysterical and to contribute to the overall black-Jewish problem." "It is the rare black," says Jack Greenberg, "who has achieved without benefit of affirmative action. So Jewish opposition is viewed as anti-black and has contributed to anti-Israel sentiment among blacks."

While other points can be dismissed as passing troubles, the dispute over affirmative action will remain. "On quotas, at least," says Howard Squadron, former president of the American Jewish Congress, "there will not be agreement." What to do? "The very best we can hope for," says Alexander Schindler, "is to reach an agreement to disagree. Jews need to understand that affirmative action is the Israel of the black movement, that centuries of slavery and second-class citizenship cannot, in their view, be overcome merely by enacting a set of laws forbidding discrimination."

"Increasingly," Al Vorspan has written, "Jewish attitudes toward Blacks are influenced by the view that Blacks have turned against Jews. The perception of Black anti-Semitism is a powerful barrier to improved relations. . . . Jews, in large measure, have lost their empathy for Blacks. They see the results of social disorder, but seldom the causes. Many are more concerned with tranquility shattered than justice denied. . . . We have grown edgy and impatient with each other. Bleak silences stretch between us. New bridges must be erected. The demagogues in both groups demur, why bother?"

The question, again, is one of degree. Nathan Perlmutter, executive director of the Anti-Defamation League, takes solace from a 1984 election result in Berkeley, California. "They had a referendum to curtail aid to Israel," says Perlmutter. "The black precincts overwhelmingly defeated it—at the same time that they voted overwhelmingly for Jesse Jackson." "Blacks are sophisticated," says Bill Tatum. "They say, 'Who is my friend?' How many Arab dollars have gone to rebuild Harlem? The answer is none. How many Arab dollars have been deposited in New York's two black banks? Zilch, zero. Their money is in the banks that do business with South Africa." Of greatest significance to Tatum is a lesson he draws from a 26-week strike at his newspaper, the *Amsterdam News*, two years ago. "I was accused of being a Zionist and a supporter of Israel" says Tatum. "A black paper had a headline that said ZIONIST TATUM KILLS ARAB BABIES. I firmly believe that if there was truly a deep well of anti-Semitism among blacks that the strike would have succeeded in killing the *Amsterdam News*."

"Where I grew up, in Chicago," says Gordon Davis, a former New York City parks commissioner, "when blacks were finally able to move out of the ghetto, the fact was that it was safe to move to the Jewish neighborhoods. At worst, the Jews would simply move away. If we went to the white ethnic neighborhoods like Cicero, there was real fear that we'd be stoned or killed or driven out. That's a big difference."

THE WHITE POLITICIAN IDENTIFIED MOST CLOSELY with the proposition that whites should shout back is Ed Koch. The mayor of New York insists that he treats all people equally. He is rightfully proud of a record that includes more minority appointments to a mayoral administration than ever before—although he refuses to sanction affirmative-action programs with specific timetables because he believes such actions reinforce inequality by pandering to minorities. This, says Koch, "is to my credit."

Still, since he refuses to acknowledge that rhetoric is often reality, Koch is in trouble with New York's blacks. "A great number of whites are afraid to tell blacks what they feel," says Bayard Rustin. "Koch doesn't get in that jam, and blacks simply aren't used to it. On the other hand, Koch is too readily an exacerbater. He's not anti-black. He's a bigmouth. And politically, he is destructive to the city because he creates an atmosphere that causes distrust on both sides. He does this by attempting to make political hay by attracting those who don't want minorities to get away with things anymore."

The latest flaps concern Koch's remarks about anti-Semitism among black leaders and his relationship with a black-Jewish coalition designed to further racial harmony. Koch correctly points to the presence of anti-Koch leaders in the coalition and then only sees a "cabal" out for his hide. The Jewish reaction to Koch's statements has been heated—and mixed. Al Vorspan lashed out at the mayor; Nate Perlmutter said Vorspan was "contributing to black-Jewish abrasions, rather than soothing them."

For most of the established black political leadership, Rep-

CLASS DIVISIONS DRIVE BOTH GROUPS APART.

For all their noisy differences over the last few years, blacks and Jews both tend to support the traditional, liberal-Democratic social agenda.

resentative Charles Rangel answered a year ago: "Anyone else who would say and do what Ed Koch says and does, people would refer them to a psychiatrist."

Well before Koch hits the couch, and especially if an all-Jewish ticket actually materializes, the mayor will have company in crying "cabal." For no matter how unpremeditated an all-Jewish slate might be, blacks know as well as anyone that the balanced ticket was practically invented in New York. No one else believes in coincidences. Why should they?

Facing electoral arithmetic that says he cannot win re-election without capturing a decent share of the city's minority vote, the mayor is now arranging meetings to repair his image. "I'm trying very hard," says Koch, "to deal with some leaders who I don't like.... I'm someone who is not going to be punched without punching back." The point, though, says one of the mayor's closest friends, is that "Ed too often stages a preemptive strike."

Koch's true feelings about most of the established black leadership are not unlike President Reagan's. "I have come to the conclusion," said the president recently, "that maybe some of those leaders are protecting some rather good [political] positions that they have, and they can protect them better if they can keep their constituency aggrieved and believing that they have a legitimate complaint." "I'm sure," says the mayor, "that some people in the [minority] community probably say to themselves, 'If we meet with him and he's able to resolve problems in a reasonable way, what have we got? We've got no issue.' So then you have how they react now" — a reference to the refusal of some black leaders to dine informally with him at Gracie Mansion in favor of a more structured meeting—" 'We'll meet, but we won't eat.' "

It is right for blacks to wonder about a political system that might well fill the Democratic slate with Jews this fall. One reason for an all-Jewish ticket is simple: The mayor and Comptroller Harrison Goldin are incumbents, and the leading candidates for City Council president—Manhattan Borough President Andrew Stein and Deputy Mayor Kenneth Lipper—just happen to be Jewish. Another, more complex reason involves the failure of New York's black leadership to produce a candidate capable of capturing white support. Two who might command white backing, Charlie Rangel and Gordon Davis, aren't interested. A third, Basil Paterson, seemed ready to run but pulled back at the last minute.

But even if New York had a black mayor, the fundamental problems would remain. Psychology aside, the life of blacks hasn't improved noticeably in the American cities that have chosen black leaders. "A black mayor," says Bayard Rustin, "is not Nirvana. The problems are deeper."

One problem that separates blacks and Jews as never before is class. Jews have always had more money than blacks, but a generation ago, in the early days of the civil-rights movement, many Jews felt closer to the era of their own economic and class oppression. Blacks have not kept pace, and as the black agenda has moved from equality in law to equality in fact, Jewish empathy has waned.

To be sure, there is compelling statistical evidence of black progress. Ben Wattenberg has assembled some of it in his new book, *The Good News Is the Bad News Is Wrong:* The number of blacks living in the suburbs has increased almost 100 percent in twenty years. Forty-four percent of all blacks own their own homes. The number of blacks enrolled in college in 1960 was 227,000. In 1982, that figure had risen to 1,127,000. The list is nearly endless, the conclusion obvious: For those blacks eager and able to advance, few institutional barriers remain.

But the indexes of distress are equally staggering, proof of a

THE LIGATURE OF THE ALLIANCE STILL EXISTS.

pathology deeply rooted among less fortunate or less motivated blacks. In recent years, for example, black unemployment in America has been twice the white rate. And Harvard's James Q. Wilson reports that blacks are "ten times as likely to commit a murder and eight times as likely to commit an assault as whites."

The disintegration of black families is a national crisis. In 1960, 21 percent of black families were headed by females. In 1983, the figure was 48 percent. In 1980, 55 percent of black births were illegitimate. The figure for whites was 11 percent. In New York City, 85 percent of all babies born to black teenagers are illegitimate. It is "family disintegration" that most worries experts like Pat Moynihan: "From the wild Irish slums of the nineteenth-century Eastern seaboard, to the riot-torn suburbs of Los Angeles, there is one unmistakable lesson in American history: a community that allows a large number of young men to grow up in broken families, dominated by women, never acquiring any stable relationship to male authority, never acquiring any set of rational expectations about the future—that community asks for and gets chaos. Crime, violence, unrest, disorder—most particularly the furious, unrestrained lashing out at the whole social structure—that is not only to be expected; it is very near to inevitable."

Some, like Gordon Davis, perceive an ironic and perverse side effect of integration, a decline in close-at-hand role models for young blacks. "When I grew up in the ghetto," says Davis, "it was strictly a racial ghetto. My father was a professor. Next door was a numbers runner. Across the street was a dentist. In a basement apartment nearby was a family on welfare. One could take his cues from any of these. When integrated housing came, the achievers moved out. Today, the ghetto consists solely of the economically deprived. The cues are all bad. Who can the poor black look up to where it counts, right there on his block?"

IN RECENT YEARS, AS TRADITIONAL LIBERALS LIKE Senator Edward Kennedy have cast about for people and programs to blame, America's welfare system has come in for a good deal of deserved abuse: "We say to this child," said Kennedy in 1978, "wait, there is a way, one way you can be somebody to someone. We will give you an apartment, and furniture to fill it. We will give you a TV set and a telephone. We will give you clothing, and cheap food, and free medical care, and some spending money besides. And in return, you only have to do one thing: just go out and have a baby. And faced with such an offer, it is no surprise that hundreds of thousands have been caught in the trap that our welfare system has become."

Ed Koch's view is similar to Ted Kennedy's. "Early in my career as mayor," says Koch, "I said that if we'd given to the poor directly all the money we've appropriated for them over the years—billions—the poor would be rich. Obviously, the programs haven't done what they were intended to do." To Koch, a version of workfare offers promise. "The purpose isn't to keep people on welfare," says the mayor. "The purpose is to make it possible for the poor to enter the private sector. I believe it is helpful to require persons to work—during hours when the kids are in school—and that they should receive no extra remuneration except carfare and lunch money. . . . There are now some 14,000 people in our program. . . . Some critics," notes Koch with disdain, "have said that our program is oppressive, that it is slavery. [But] a maintenance check is a salary check. . . . I'm going to keep trying."

"Recent history," says Ben Wattenberg, "teaches that minorities are often harmed by liberal *attitudes*, while they are helped by liberal programs." In *The New Republic,* Charles Murray, author of *Losing Ground: American Social Policy 1950–1980,* sketches a "new racism" growing out of preferential treatment for blacks. "The new racists," writes Murray, "do not think blacks are inferior. They are typically longtime supporters of civil rights. But they exhibit the classic behavioral symptom of racism: they treat blacks differently from whites, because of their race." The result, says Murray, is that blacks are denied the right to compete as equals. In Murray's view, and as a result of well-meaning affirmative-action programs, "the new racists . . . think of blacks as a commodity. The office must have a sufficient supply of blacks, who must be treated with special delicacy."

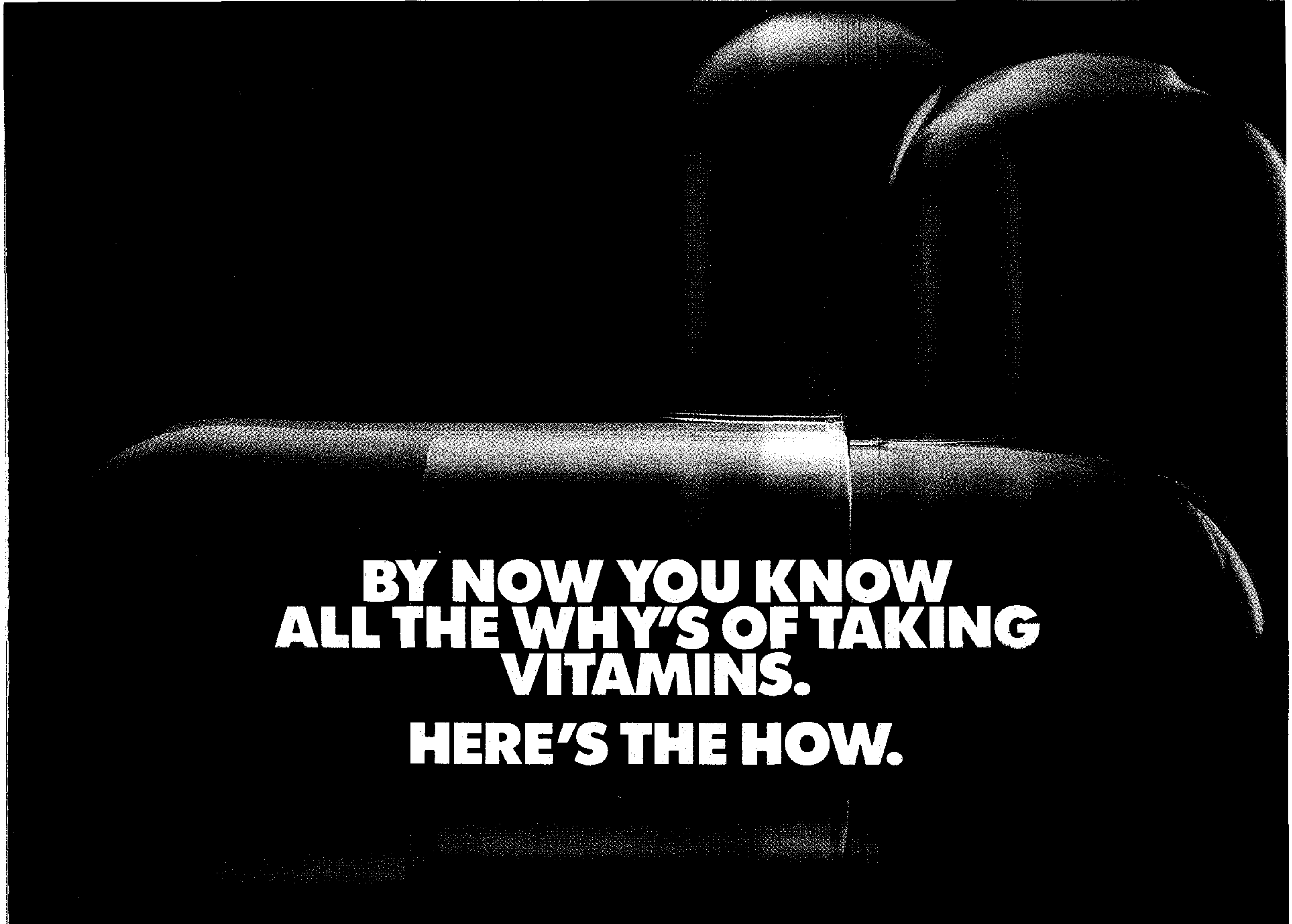
Murray sees a malign spiral. It is well known that despite the promising education statistics Wattenberg cites, blacks score dramatically below whites on the Scholastic Aptitude Test, the basic yardstick for college admission (although the gap is narrowing somewhat). In 1983, for example, a math score that would put a black student midway in the ranks of other black students would place him behind 84 percent of all whites. During that same year, only 66 blacks in the entire country scored above 700 in the verbal section of the SAT's; only 205 in the math part. The number of blacks in the 600s in math was 1,531. In contrast, 31,704 non-black students in 1983 scored in the 700s in math; 121,640 in the 600s.

Despite the shortage of well-prepared black students, the nation's best colleges regularly war with one another to recruit them. Once these students are admitted to the elite schools, they do less well than whites, and sometimes, says Murray, "group pressure" causes them to give up. An excuse is born: "We could do better if we wanted to, but we don't." At Harvard, says Murray, "the current term among black students for a black who studies like a white is 'incognegro.' "

As measured by the Graduate Record Examination, the black-white gap is greater at the end of college than at the beginning. Still, graduate schools and then the real world reach out. Especially at the most prestigious white-collar places of employment, Murray finds that paternalism shields blacks from the normal (and usually more grinding) work experience. Invariably, and often simply because they are not permitted to participate in a normal apprenticeship, many blacks fail to perform. They are kept on nonetheless—"the mascot syndrome," to use Murray's phrase. "Everybody pretends that nothing is wrong—but the black's career is at an end."

IT MAY BE IMPOSSIBLE TO REBUILD A CONSENSUS TO deal with these problems—at least before the end of the century. The historical alliance of forces that led to the civil-rights victories of the 1960s and the affirmative-action initiatives of the 1970s took decades to develop. Now that energy is dissipated. Indeed, the whole thrust of the Reagan administration and much public opinion is running the opposite way. Still, for cultural and other reasons, Jews feel a greater stake in black progress than many other white ethnic groups. The polls continue to show that both groups support the liberal domestic social agenda that is the legacy of the New Deal, the New Frontier, and the Great Society. So the ligature of the old alliance remains intact. Putting flesh on the old bones is something else.

No one seriously suggests that the 1985 mayoral campaign in New York City can be anything but a footnote in the long saga of black-Jewish relations. But because New York is in many respects the capital of the world in the 1980s, even parochial struggles can have outsize impact. Both black and Jewish politicians in New York have contributed to today's climate of bad feelings. Yet if the campaign deals with some of these issues without hysteria—for a change—the race might serve a larger purpose than seems possible today.



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LOSING A PEARL

A MIDTOWN EMPRESS LEAVES HER THRONE

BY RALPH GRAVES

SOMETIME THIS SPRING, EIGHTeen years after a group of slightly crazed investors founded Pearl's Chinese restaurant, this strange establishment will undergo a radical change. Strange because a small Chinese restaurant rarely becomes an instant hit and hangout, especially if it's considered bad form for the patrons to consult a menu and if the hostess smiles only at selected friends. The original investors, most of them non-Chinese, will soon receive their final dividend checks and be asked to turn in their blue-and-white stock certificates made out, for mysterious legal reasons, in the name of Chez Pearl Wong, Inc. The restaurant will continue to operate under the same name at the same place, but the management and ownership will be entirely different. One of the employees and his wife will be the new owners. Pearl Wong herself will continue to make regular cameo appearances, pointing out as firmly and frostily as ever that the restaurant does not take reservations for lunch. But it will no longer be her own one-woman empire.

Actually, the saga of Pearl's begins at another midtown Chinese restaurant where Pearl used to work. As an editor at *Life* magazine, I ate there regularly with colleagues from the nearby Time & Life Building. When Pearl suddenly lost her job, we thought she should start her own restaurant. Nobody dreamed that it would become an immediate success, that it would attract stars from show business, fashion, and publishing, and that Pearl herself would become a celebrity, as well as a stern defender of Cantonese cooking against the great Sichuan-Hunan invasion. We were only looking for a friendly place to eat.

From the beginning, in fact, Pearl took lunch reservations from me—secretly—because I am the restaurant's godfather. What's more, I could have been one of its three directors, along with Pearl and her husband, Jimmy. That was what Pearl had originally proposed, because I had enlisted more than a third of the restaurant's investors. The fact that 21 people from Time-Life were willing to invest gave Pearl confidence. As for me, I was thrilled by the prospect of being the one and only non-Chinese director of a brand-new Chinese restaurant.

But David Fund, the restaurant's lawyer, advised me not to accept. Since he was a specialist in Chinese restaurants, he gave me a gentle lecture.

"Mr. Graves, don't become a director of a Chinese restaurant—leave that to Pearl, Jimmy, and the chef. Lots of restaurants fail in the first year. And when they fail, once in a while it turns out that the waiters and the kitchen help didn't like having any of their wages withheld for taxes and Social Security, and so, to keep their employees happy, the owners didn't bother to withhold. So now the IRS wants to know where all that money went. And you know something, Mr. Graves? Suddenly, nobody can speak English. All they can speak is Chinese. Very fast Chinese. Finally the IRS, since it can't get an answer that makes any sense, gets discouraged.

"But Mr. Graves, suppose there's a director like you who obviously speaks English. Guess who the IRS is going to ask for the money?"

DRAWING ON HIS EXPERIENCE, David Fund told me there were a few factors that just might prevent Pearl's from becoming one of those first-year casualties. To begin with, a lot of customers already knew Pearl from all the years that she and Jimmy had worked for the Canton Village restaurant on West 49th Street. Furthermore, Pearl had a good mix of customers who ate at different times of the day, providing a steady flow of traffic. There was the fashion group and the theater group "and, of course, your own Time-Life crowd that drinks a lot and carries the lunch business," Fund said. (I wonder if Henry Luce ever thought of his Time-Life crowd in quite that way.)

But perhaps best of all, the chef was coming over from the Canton Village, and he was also one of the investors. "If the chef has a piece of the action," Fund explained, "then he won't waste food or make the portions too big." He paused and looked at me, as if wondering whether I was strong enough to absorb his next bit of information. Apparently, I was. "Of course, this can go too far. I've

Photographed by Ted Hardin.

Pearl Wong in her restaurant and (facing page) with her husband, Jimmy.

CHINA HAND: *The first offering of the New Year's feast was set on the table. Henry Luce leaned forward. Pearl leaned forward. The cover was removed. "Ha!" proclaimed Luce. "Real peasant food!"*

known some restaurants," he said darkly, "where when the plates come back from the dining room, instead of throwing the leftover food in the garbage, the chef just scrapes it into the chop suey bucket." Since I had not ordered chop suey in many years, I took this like a man of the world.

IT COSTS LESS TO START A MIDTOWN Chinese restaurant than you might think, or at least it did back in 1967. Fifty-two people bought shares at $500 each, and most of us bought only a single share. Pearl and Jimmy and chef Yook Lum Lee were among the handful of investors with more than a couple of shares. Altogether, there were 124 original shares, and therefore a little over $60,000 in the kitty.

David Fund set up our company as a "closed corporation," which meant no one could sell his share to an outsider. That way, it was explained, Pearl would never have to be bothered by a lot of strangers trying to get control and telling her how to run the restaurant. Pearl had been squeezed out once before and had no wish to be squeezed out again.

What had happened was that Mr. Eng, the aging owner of the Canton Village, had decided to sell the place. Although Pearl and Jimmy had worked for him for twenty years, the restaurant was sold to others, and Pearl and Jimmy were abruptly out.

Those of us who had been habitués of the Canton Village were outraged. We ate there regularly because of Pearl's attention—she was devoted to steady customers. One year when my group asked her if six or seven of us could celebrate Chinese New Year's with a big lunch, she insisted that she and the chef plan the meal, which turned out to be wonderful. The drinks, which turned out to be substantial in number, were free. Chinese New Year's lunch became an instant tradition, and those of us who were permanent insiders talked it over solemnly before adding any new person to the previous year's guest list. There was a solitary exception.

One New Year's Day, just after noon, I got a phone call from Luce: Was I free for lunch? This kind of thing occasionally happened to high-ranking editors, and no matter how late in the morning or how serious one's previous engagement, the answer, naturally, was yes. I knew the rules, but in this case—Luce having been born in China and all that—I gave my excuse. "I'm the host in half an hour at a Chinese New Year's lunch."

Slight pause on the phone. "Is today New Year's?" (Not "Chinese New Year's" but "New Year's.")

"Yes, sir. Year of the Pig."

No pause at all. "I know *what* year it is. I didn't realize it was today." Then he thought something over. "Who's coming to the lunch?" he asked.

I told him the names, most of whom he knew. "Who's that?" he interrupted, and I described a *Life* writer who had made the New Year's club for the first time.

"Well," Luce said, having found the guest list filled with reasonably respectable members of the Time-Life crowd, or at least people not known to be actively traitorous, "is it all right if I come?"

Only one possible answer to that one. "Can I pick you up at 12:30?"

That gave me just enough time to warn Pearl ("Who? Mr. Luce? *The* Mr. Luce?") and my colleagues ("Listen, a funny thing has happened on the way to the Canton Village. . . .").

Luce did not spoil the lunch at all. He seemed to have a pleasant time, he told some interesting stories about China, he ate his lunch with more relish than he usually showed for food, and the rest of us sneaked our second and third rounds of drinks by holding our glasses behind our chairs for the waiters to notice. Everybody had a good time—with the possible exception of Pearl herself.

She had to be slightly nervous when she learned that in addition to her rowdy table of regulars she was getting Luce—the very old, very important China hand. She must have worried as the first dish of dim sum, her first offering in the New Year's Day feast, was placed on the table. Luce leaned forward. Pearl leaned forward. The cover was removed.

"Ha!" proclaimed Luce. "That's what I like. Real peasant food!"

Those of us who were there that day have discussed the expression on Pearl's face. We have decided that it was inscrutable—but not totally inscrutable.

PEARL'S APPEARANCE HAS changed scarcely at all over the years. She is five feet four and weighs a slim 115 pounds—"the same as always, it just goes up and down a little." This is not the result of careful dieting, Pearl says. "It comes from walking back and forth all day, and downstairs, upstairs." She does the walking in two-inch heels, "because I got used to them early." Her suits and dresses are dark, usually black, and of excellent design—"I love Bill Blass."

Pearl never set out to be a restaurateur. As a high-school girl growing up in Manhattan, she was such a good dancer and singer that at seventeen she joined a touring vaudeville group called Children of China. "Ten boys and ten girls," Pearl remembers fondly. "We played all the stage shows at the big theater chains around the country. We'd be in the stage show that came between showings of the movie. We were what was called a flash act. We were either the opening or closing act." She had the pleasure of performing at the Chicago World's Fair in 1933, but that was the last stop. The Depression put an end to her show-biz career, and for want of any other job, she became a waitress at the Lotus Village Chinese restaurant in Manhattan. "Only two jobs," Pearl says of her almost 60 years of work. "Show business and restaurant business."

PEARL'S RESTAURANT OPENED on May 29, 1967. Many of the stockholders were there to celebrate. One stockholder had contributed important advice about the restaurant's décor. Another selected the tablecloths and napkins, gold and white. A third designed the menu, the matchbooks, and the logo, which says in running calligraphy, "And so. . . ." The rest of us contributed what we could: our enthusiastic presence and steadfast support for both the bar and the kitchen.

But the biggest contribution to the success of the restaurant came from the celebrity customers who brought it instant attention. Some were Canton Village retreads, but most were new. Fortunately, Pearl's was between Sixth and Seventh Avenues on 48th Street, handy to the theater district, and Pearl stayed open for after-theater dinners. During those first months, Mike Nichols brought Jackie to Pearl's for dinner. Barbra Streisand and Melina Mercouri came in. So did Truman Capote, Richard Rodgers, Donald Brooks, Comden and Green. Each celebrity was worth a mention in the columns, and naturally, the name of the restaurant also got mentioned. Pearl never spent a single dollar on advertising, but soon everybody in town was dropping in for lunch or dinner, or after the theater, to order the lemon chicken or the moo shu pork.

She is a firm defender of Cantonese food, the only kind that she and chef

Yook Lum Lee have ever served. She admits that the current craze for Sichuan and Hunan food has "probably hurt Cantonese restaurants a bit," but she herself has made no attempt to switch. Cantonese food uses no lamb and not much beef, Pearl says; mostly it relies on poultry, seafood, and pork. Also, "we don't use as much spice and hot stuff as they do. We always use fresh vegetables, fresh every day, and everything else is fresh. Cantonese cooking is more elegant. You can see what you're eating. Sichuan food all looks the same."

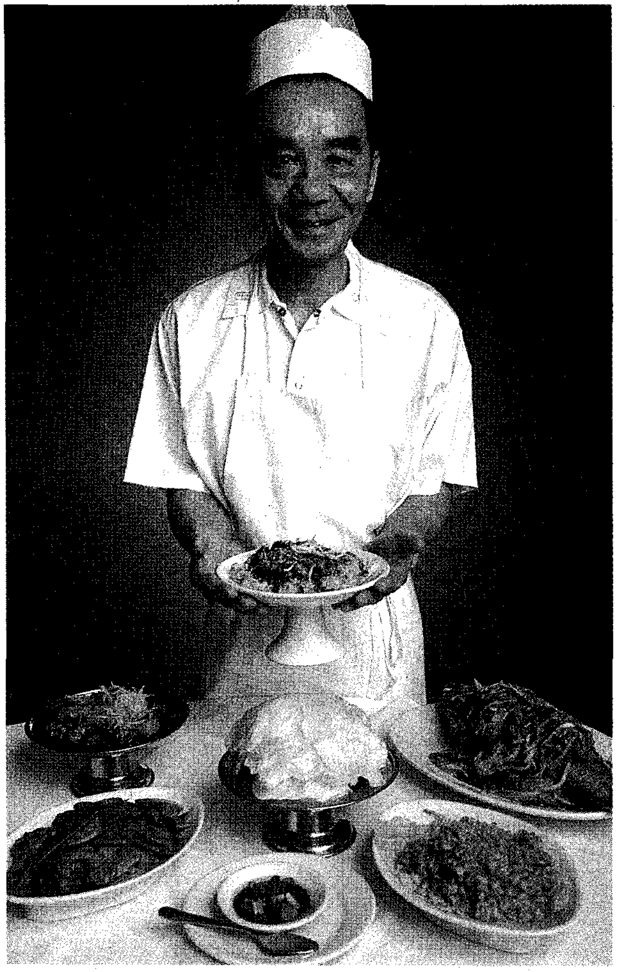
The new restaurant benefited from my blackballing of one potential investor. Craig Claiborne, then reviewing restaurants for the New York *Times*, had been a fan of Pearl's at the Canton Village. He would have been a natural investor, but I told Craig we could not afford to have him. He had to be free from any conflict of interest so he could write about the restaurant when it opened. He did, and his favorable review ("Without question one of the neatest and best Chinese restaurants in all New York") gave Pearl's a giant boost.

(Neither Mimi Sheraton nor Gael Greene—in my opinion, the only two New York restaurant critics who can possibly be mentioned on the same page with Craig—ever raved about Pearl's. Their comments came years later, however, long after Pearl's was an established success. "So what?" Pearl said after one tepid review. "All I know is, the same people keep coming back to eat here.")

Loyalty has always played a major role in Pearl's success. Not only do customers keep coming back but they bring their children. My wife and I have taken all our children to birthday lunches and dinners at Pearl's, and so have many other families. "I'm even beginning to get the grandchildren," Pearl says proudly.

THE RESTAURANT DID SO well that it paid off its debenture in the second year and then began to declare dividends. "You mean we get money *back?*" asked one astonished stockholder.

When the original location was torn down to make way for an office building, Pearl was successful enough to move to bigger and better space at 38 West 48th Street, and she could afford to lose half a year's business while redecorating and installing new equipment. As soon as she reopened, in September 1973, business boomed. The striking new interior, designed by Charles Gwathmey and Robert Siegel, pioneered the cool, sophisticated, mirrored look in restaurants. The new equipment, however, was not a total success. One night when my wife and I had just ordered dinner, Pearl walked through the restaurant, stopping at each table to announce her gloomy news. The automatic fire-extinguishing equipment installed above the stove had suddenly decided there was a fire and dumped an enormous load of baking powder over the entire works. It would take hours to clean up, and all dinners were canceled.


Cantonese redoubt: *Chef Yook Lum Lee, defender of tradition.*

The same thing happened again the following night. However, the problem was quickly solved—Pearl has little tolerance for mechanical failures—and a dividend was again declared at the annual meeting.

These meetings have been a model of simplicity and congeniality that any other corporation would envy. Most years, the only people present are Pearl, Jimmy, David Fund, myself, and Gyo Fujikawa. Gyo is a well-known Japanese illustrator, a powerful stockholder (two shares instead of the usual one), and a very faithful attendee. Very few other investors—no more than half a dozen in all—have ever attended. It is safe to conclude that management enjoys complete shareholder confidence.

During the meeting, David Fund always gives the financial report, including the year's revenues, costs, and profits. We always re-elect the same three directors (plainly I missed my one and only chance). Pearl then reports whatever is on her mind: troubles with the landlord, the high cost of canned abalone, the deterioration of mainland China's soy sauce (less flavor), black-bean sauce (not properly aged), and chopsticks (they warp because they're made of young wood). Then Pearl proposes a dividend, Gyo and I make the motion and second it, and it is carried by acclamation. We adjourn until next year, and I write a one-page report to the other shareholders.

You may well ask: If everybody is having such a good time and eating good food and making money, why should it come to an end? Two reasons. After eighteen years of being on her feet six days and six nights a week, supervising every aspect of the operation, Pearl says, "Enough is enough." She is in her mid-seventies (a skillfully concealed fact) and would like to take things a bit easier. Her husband has already retired. The second reason is that the restaurant's lease expires in early March, and Pearl is unwilling to accept the major increase the landlord is asking. "If I were twenty years younger," she says, "it might be different. . . ."

"I would like to take a year off, or maybe nine months, to do nothing. Maybe a little travel," Pearl says. She and Jimmy have an apartment near Chinatown, and they have certainly earned and saved enough to afford a comfortable retirement. However, Pearl is already thinking about a new business. As is her style, she wants to keep the details secret so that no one can beat her to it, but it involves packaging one of the restaurant's popular dishes so that it can be sold at retail. "We could start at the Bloomingdale's food section," Pearl says. "Then other food sections. Then maybe the supermarkets. And then . . ." Tomorrow, the world. If she needs investors, she knows where to get them.

As for those 52 original investors, 43 of us are still shareholders. What did we get for our original investment of $500 a share? Between the debenture payoff and the dividends, each of us has collected $3,950. Getting back eight times our original investment leaves us feeling slightly less crazy than we all thought we were back in 1967. ■

TELL THEM BILLY BOY IS HERE

THE BARBIE DOLL OF COSTUME JEWELRY • BY JESSE KORNBLUTH

THOSE WHO THINK DIANA Vreeland's bon mots are *le dernier cri* had better brace themselves. Comes now Billy Boy, whose too-dazzling-to-be-true childhood and over-the-top chat take the Vreeland sensibility—that lifelong monument to the ephemeral—to new and delicious heights.

Consider:

Though he affects a gorilla coat like the one Elsa Schiaparelli wore to Russia in 1936, a Schiaparelli zodiac necklace and Schlumberger brooch, the darkest sunglasses in history, and black nail polish, he says he prefers quiet evenings at home with friends to the glamour of nights out. Why? "I hate checking my coat."

Though the paste-and-plaster jewelry he bakes in the oven of his Montmartre apartment consistently sells out at Henri Bendel and his forthcoming book about Barbie dolls might be edited by Jacqueline Onassis, he claims he has no flair for self-promotion and zero interest in business. "What I want to do most is sit in my kitchen and make jewelry, and collect things," he says. "For me, doing business is like waking up on a cold morning and having to walk your dog."

These apparent contradictions have led the fashion press to take him up as this year's "self-styled eccentric." This characterization, Billy Boy believes, is inaccurate. An eccentric, he explains, is someone who makes people uncomfortable—and takes pleasure in it. But he was, he says, sincerely and naturally drawn to clothes and jewelry and Barbie dolls. And by his account, he has, for all of his 24 years, been named Billy Boy.

His mother was Egyptian. His father was Austrian. He was illegitimate, which caused him to spend the first year of his born-to-be-mythic existence in a Staten Island orphanage.

His adoptive mother has, he says, become a professional gambler, his adoptive father a cowboy. If so, they must have been in a more bourgeois phase when they applied for an infant male child. Or perhaps not—he was named after his adoptive grandfather Wilhelm, known in this country as Billy Boy and immortalized as such on the baby's birth certificate. There was also a long and unpronounceable last name that Billy would drop at fourteen, when he disowned himself and left home.

As a child, Billy Boy was "difficult, ill, and sad." He thought everyone knew he was adopted and gossiped about it, so he stayed in his room for days at a time, sketching madly. At four, he made his first piece of jewelry, a bracelet of seashells, coral, feathers, masking tape, and rope. And then he discovered Barbie.

"She was fabulous," he recalls. "I was traumatized by her glamour. She reminded me of my aunts Sylvia and Blanche, who wore Somali-leopard coats. I saw a long relationship."

And, it seemed, a lonely one. There was Ken, of course, but Barbie's male counterpart was "too preppy," at best "a friend of a friend." So at five, Billy Boy asked his parents to get him a sister. And they did. This petite adoptee took one look at her new brother and began to put considerable emotional distance between them; she now trains horses.

By the time he was fourteen, Billy Boy was ready to meet the world. "I bought a 1950 black Cadillac limousine with gray mohair interior and loaded it with Barbie dolls. My parents kissed me on the cheek. And I had myself driven, with a friend, to Oregon, where I lived in a house on stilts overlooking the ocean and had a 1950s-furniture salon called Fly by Night."

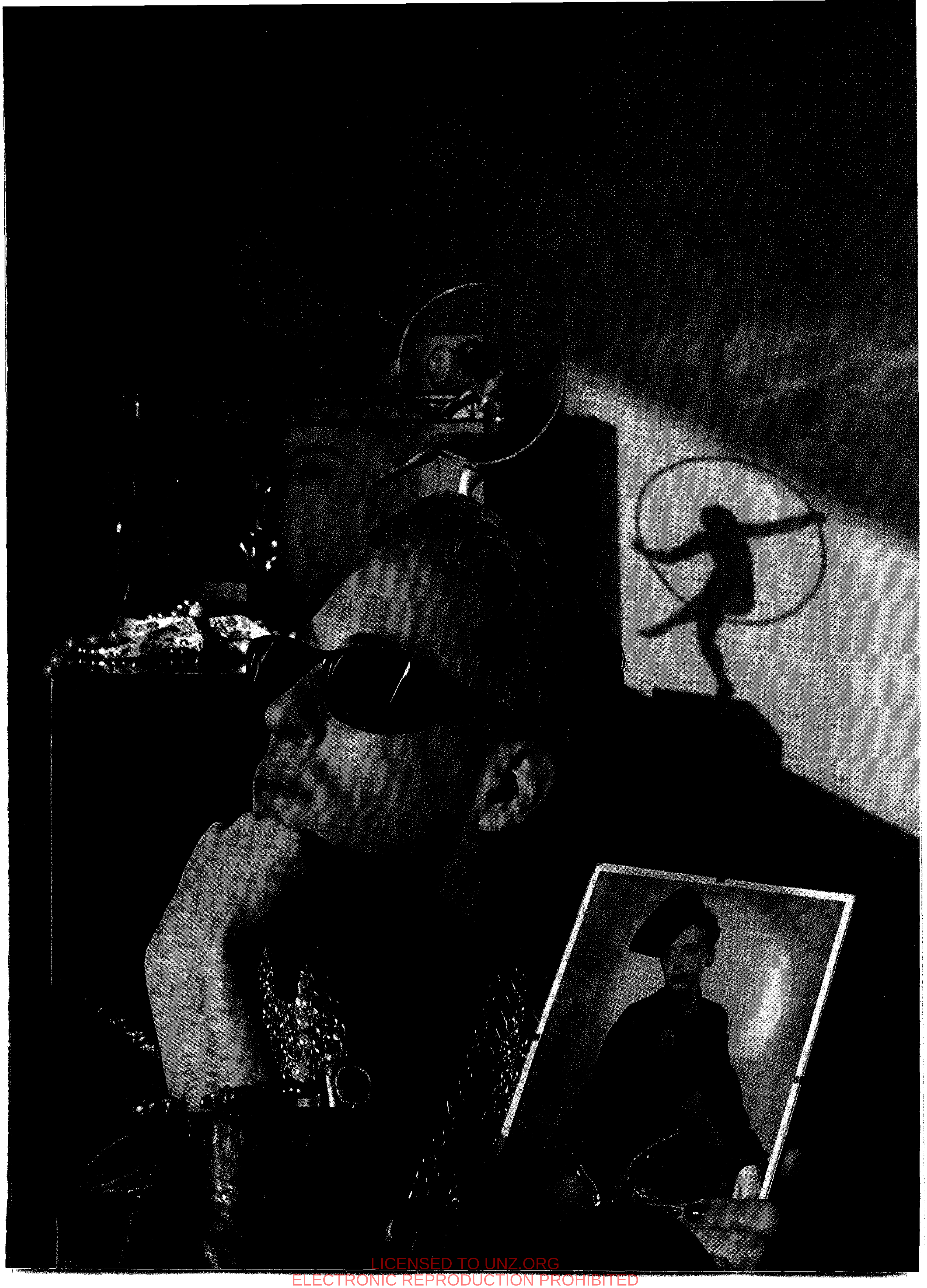
All this may be true. And it may well be true that the Oregon expedition was followed by a year at New York's Chelsea Hotel. But the first part of Billy Boy's story that can be verified—he's had virtually no contact with his family for a decade, he says, and has cut himself off from anyone he knew in what, for him, passes for "early days"—begins at sixteen, when he invented Surreal Couture and moved to lower Park Avenue.

He had been attracted to Schiaparelli at twelve, when he bought one of her 1936 bonnets for 50 cents. "Barbie is earth, Schiaparelli is heaven," he explains. "She has nothing to do with fashion. Her career is a spiritual justification—it's about living a moral code on earth. I don't just love her, I'm in love with her—and because I can't know her, I'm in love with her work, with what remains."

If he set out to carry on that work, it was hardly as a parodist. Indeed, he thought his clothes—like the men's leather jacket with dinosaur spikes on the shoulders and back—were too odd to be accepted in stores. Friends insisted

Billy and Elsa: *"Schiaparelli's career is about living a moral code on earth."*

Photographed by Arnaud de Wildenberg.



HOME FIRES: *That Billy Boy's jewelry has departed Bendel's shelves for the ears and necks of some of America's chic-est women amazes him and keeps him in his kitchen, baking more jewelry.*

that he show his wares at Bendel's Friday-morning auditions. He was "too shy," so they walked him to the store. And he walked out with an order.

At its height, Surreal Couture threatened to become what Billy Boy regarded as "big business"—there were, he moans, *hundreds* of orders a month.

In 1982, Billy Boy turned 22. He was ready to move on—to Paris, to jewelry.

Guy and dolls: *For Billy Boy, "Barbie brings out the good humor repressed in everyone."*

But there was one last order to fill: the lobster tuxedo. Named for the plastic lobster nestled on the chest, it featured arced sleeves and twisted green silk fringe. For Billy Boy, it was a relatively conservative outfit; by then, Billy Boy was wearing skirts over his pants.

BILLY BOY HAS "JUNK TASTE" in music. He likes the most dreadful sci-fi movies and can't bear sensitive films with intellectual content. He reads nineteenth-century books on psychology not only because he's curious about the *Zeitgeist* that spawned Schiaparelli but because he's attracted to that more innocent time.

His jewelry reflects these disparate attractions.

There are lip-shaped buttons. There is a crab-claw pin with a fake pearl clutched in the claw. There's a necklace with fake pearls that look like peas in a pod—only in this instance, the pod's been transformed into glossy red lips. There are earrings that proclaim, in writing as well as in intent, I DON'T BELIEVE A WORD ABOUT AESTHETICS. There's an entire series of "Victorian-Egyptian revival" earrings. There are simple square bracelets that strike Billy Boy as a mix of Peking and Wilma Flintstone. And there are pins that look like cookies, with fake stones instead of chocolate chips.

This whimsicality appealed to Bettina Graziani, the legendary model who was Aly Khan's companion and now shuttles between Paris and New York. An instant convert to the Billy Boy cult, she was wearing his jewelry when she lunched with Bendel owner Geraldine Stutz last year. A flurry of direct questions, a conversation between Billy Boy and Bendel's accessories buyer Claire Nicholson, and Billy Boy was launched in America.

With fetching modesty, Billy Boy believed that his pieces would languish on Bendel's shelves. That they have departed those shelves for the ears and necks of some of America's chic-est women amazes and gratifies him. But the best part of his success, he says, is that it keeps him at his kitchen table, making more jewelry.

Billy Boy's home is not standard issue. The walls are lavender, the carpet green. "Lavender is the deepest color of the spectrum that maintains and supports spirits, and green is the color of life and youth," Billy Boy explains. "Schiaparelli's niece, who's interested in auras, had her guru read Elsa's aura. He said it was lavender and green. I was very pleased."

Though he warehouses clothes, jewelry, and dolls in four countries, Billy Boy's apartment is still stuffed with flea-market treasures. His Jean-Michel Frank furniture rubs shoulders with sixties Italian tables, fifties tubular steel, and plastic lounge chairs and Jetsons trays. He owns no TV or radio—he prefers his gramophone—but has a computer to keep inventory of his collections.

The one constant in Billy Boy's life, the single point of certainty in the swell and ebb of his various careers, is Barbie. This year, he will stage an exhibit of dolls in Paris and possibly in New York. And then there is the Barbie book, which may be subtitled "A Little Bit Older Than Me."

Billy Boy does not, as so many undoubtedly do, love Barbie for her camp aspects. He finds all that predictable—and appalling. Indeed, the only thing remotely as awful as the narrow range of ideas to which his friend is subjected is the possibility that she might someday be turned into money.

"I absolutely want to discourage the idea that Barbie's a collectible, an investment," he says. "She's not a valuable doll. According to my research, there are more Barbies made than there are any other doll."

For Billy Boy, Barbie "brings out the childlike in people, the good humor captured and repressed in everyone."

Like what?

"Well, I play with them. I really do. I enjoy it. I dress them up, move them around. After dinner with friends, there's nothing more amusing than acting out a Genet play with Barbie dolls. It sounds childish, but you can act out your fears and interests in miniature, look at them objectively, and deal with your life better. Barbie dolls are a wonderful way to learn about life—in fact, they're the first time children deal with adult life."

Can this be?

Can this *truly* be?

Billy Boy is momentarily weary, as befits a man who long ago suspended disbelief and now finds the inability of others to follow suit somewhat tiresome. Why not ask Tinker Bell the price of pixie dust, or Spielberg how much *E.T.* cost? But Billy Boy's major interest in life is not jewelry, not clothes, not dolls. It is, he's said, communication. And so Billy Boy smartly looks to the universal.

"*Mon credo* is Life Is Fabulous," he says. "It may sound phony, but the thing to remember is that you never know when you're going to be amused." ■

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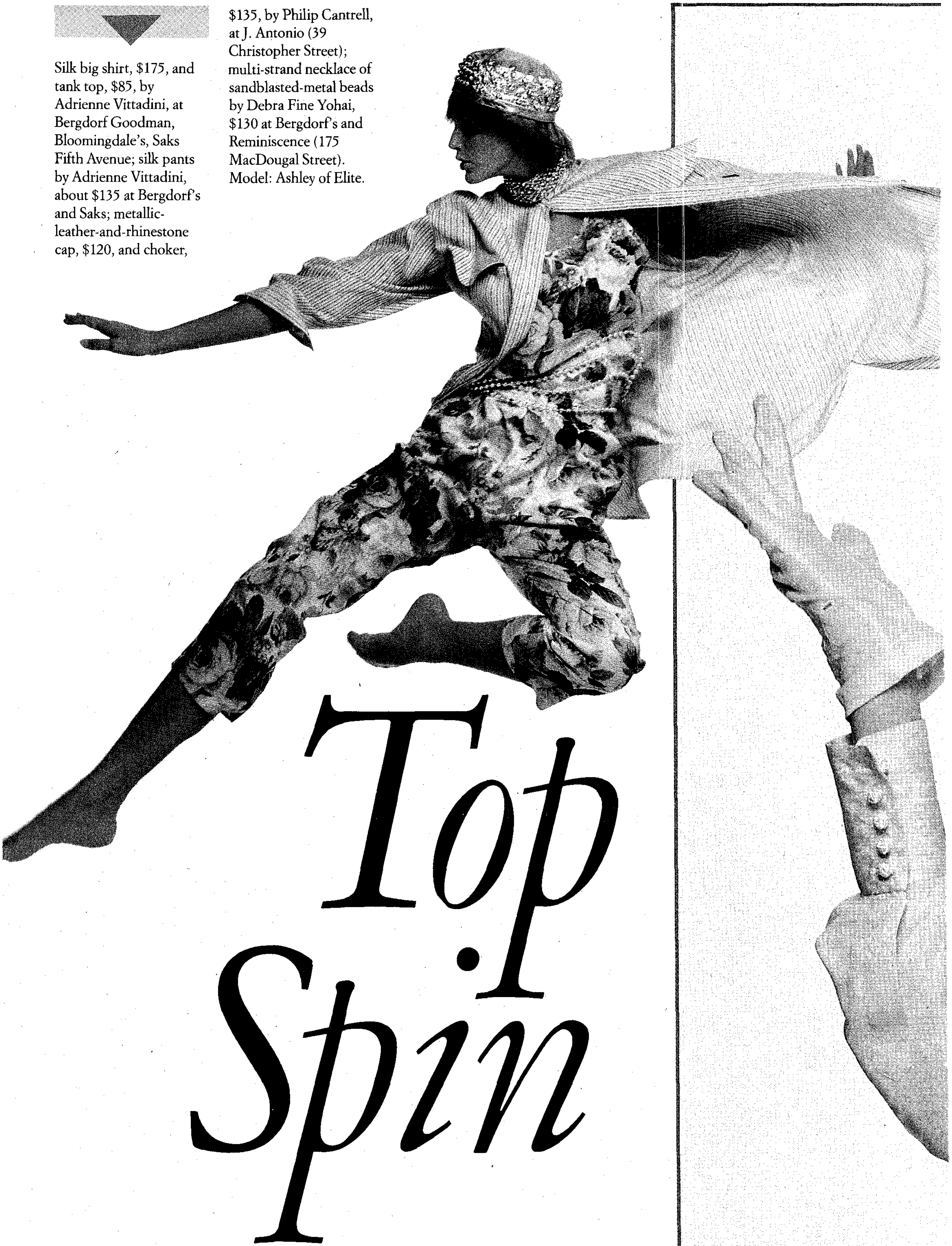
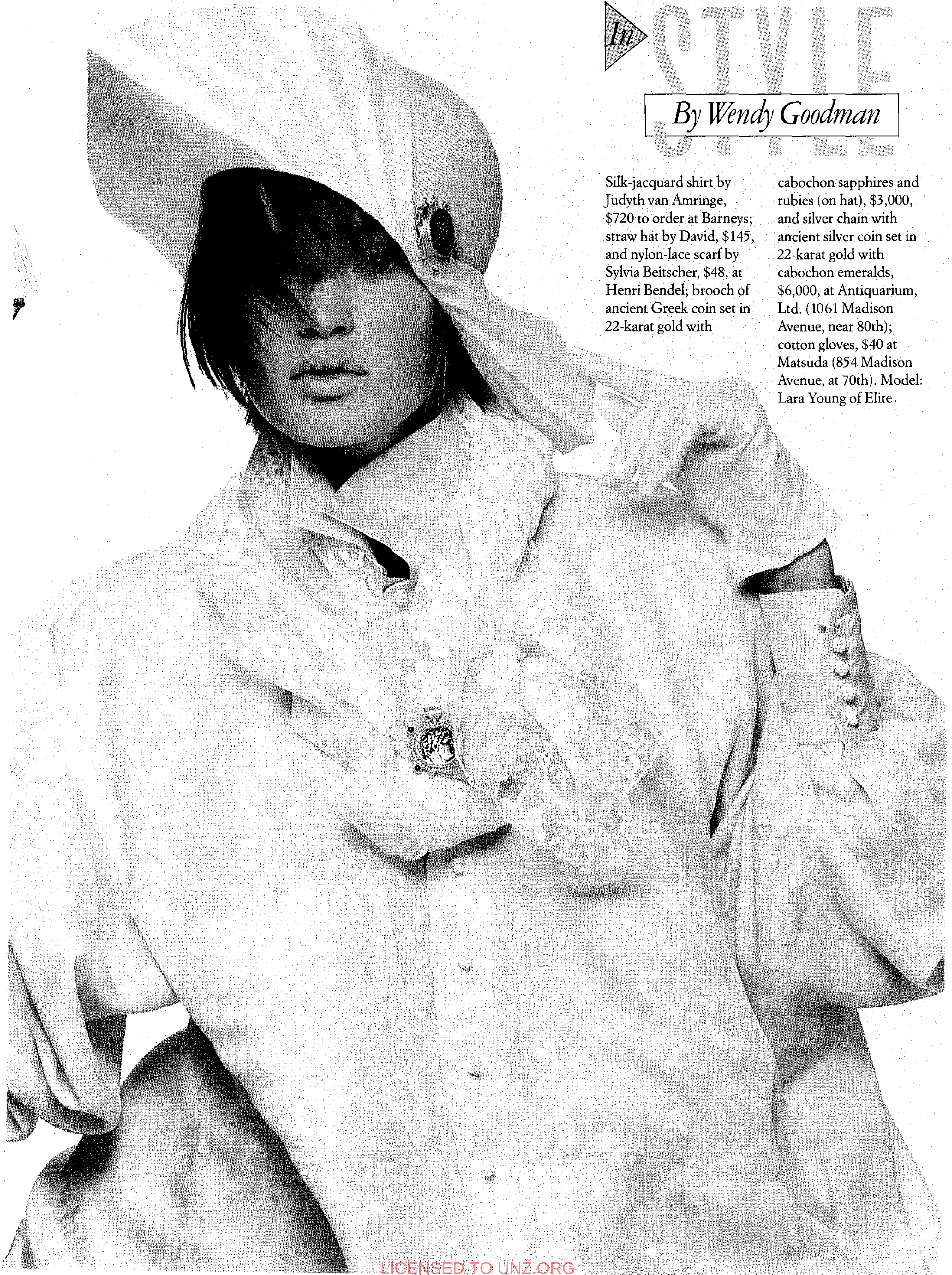
Top Spin



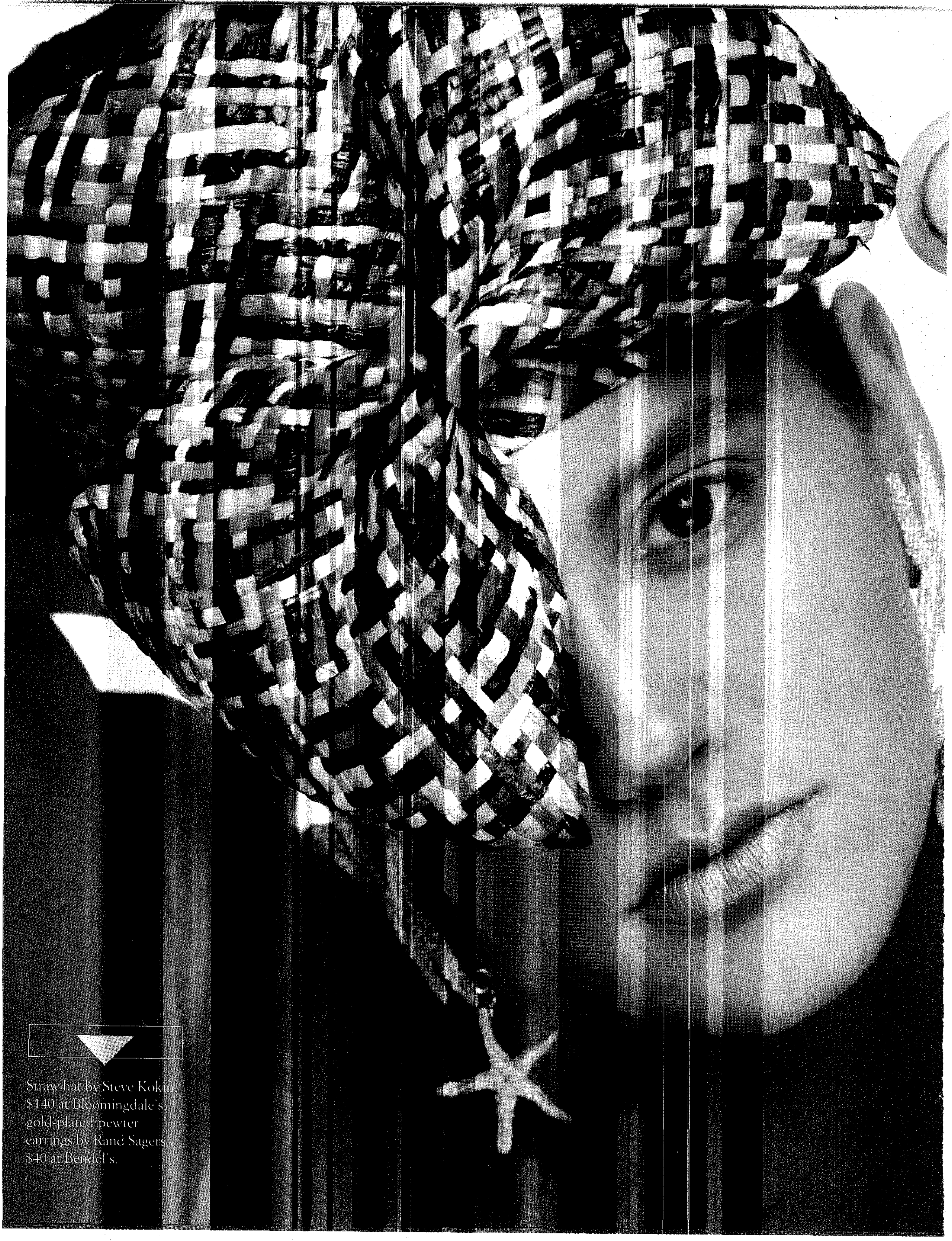
Silk big shirt, $175, and tank top, $85, by Adrienne Vittadini, at Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue; silk pants by Adrienne Vittadini, about $135 at Bergdorf's and Saks; metallic-leather-and-rhinestone cap, $120, and choker, $135, by Philip Cantrell, at J. Antonio (39 Christopher Street); multi-strand necklace of sandblasted-metal beads by Debra Fine Yohai, $130 at Bergdorf's and Reminiscence (175 MacDougal Street). Model: Ashley of Elite.



In STYLE

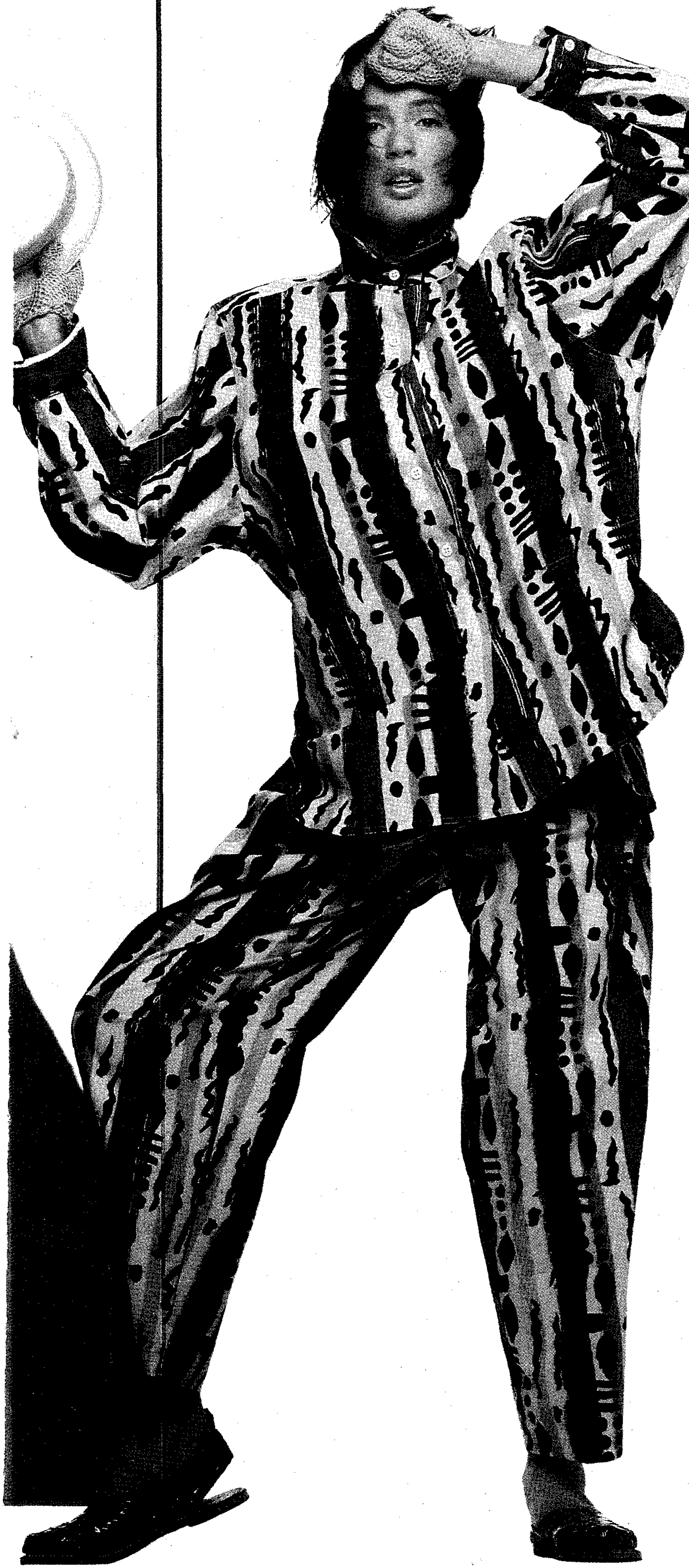
By Wendy Goodman

Silk-jacquard shirt by Judyth van Amringe, $720 to order at Barneys; straw hat by David, $145, and nylon-lace scarf by Sylvia Beitscher, $48, at Henri Bendel; brooch of ancient Greek coin set in 22-karat gold with cabochon sapphires and rubies (on hat), $3,000, and silver chain with ancient silver coin set in 22-karat gold with cabochon emeralds, $6,000, at Antiquarium, Ltd. (1061 Madison Avenue, near 80th); cotton gloves, $40 at Matsuda (854 Madison Avenue, at 70th). Model: Lara Young of Elite.



Straw hat by Steve Kokin, $140 at Bloomingdale's; gold-plated pewter earrings by Rand Sagers, $40 at Bendel's.

Photographed by André Rau



LIGHT

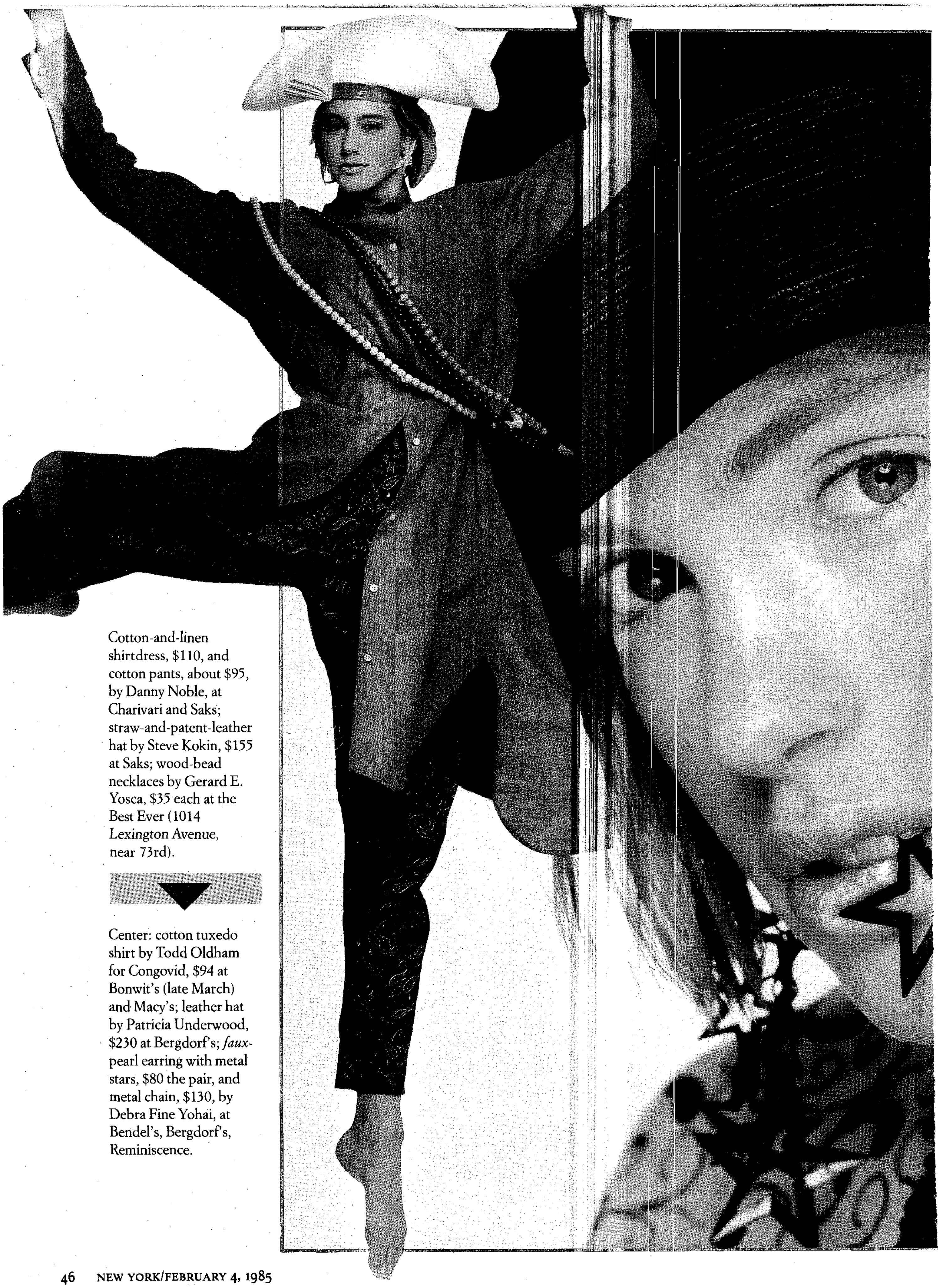
and breezy over skinny pants, billowing or belted over a tank and tights—big tops are big news. In sporty bright colors or romantic pastels, they're fun and pretty, kicky and cool. Can spring be far behind?

▼

Cotton shirt, $48, and pants, $50, by WilliWear, at Charivari (2307 Broadway, near 83rd); straw hat by Maeve Carr, $56 at Bonwit Teller; crocheted cotton gloves, $25 at La Bagagerie (727 Madison Avenue, at 64th); hand-painted-leather huaraches, $34 at Seven Star (118 West 22nd Street).

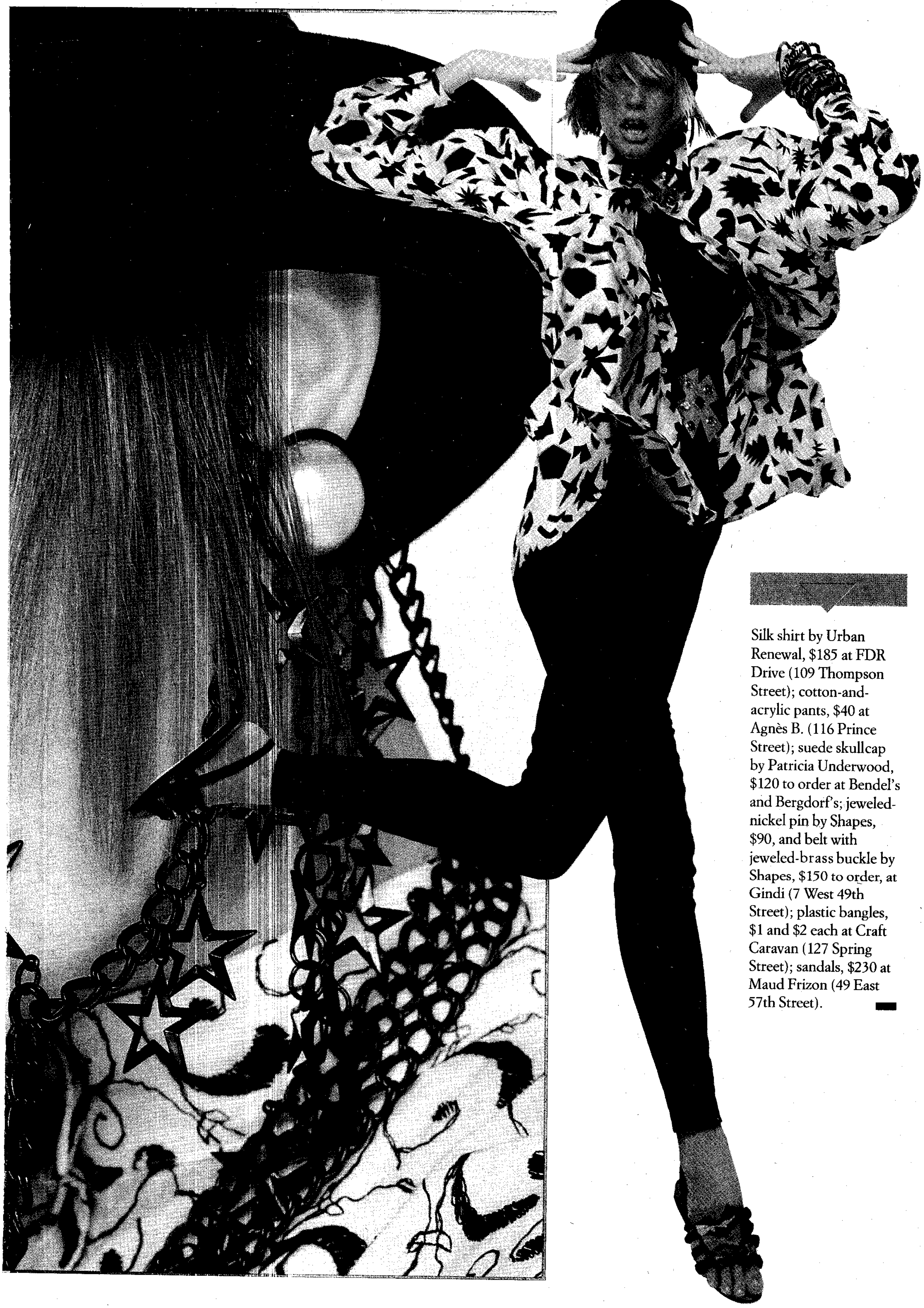
Fashion associate: Valarie Ebeier.
Fashion assistant: Debra Schmidt.

Hair: Alex Hilliard.
Makeup: Prudence Walters.



Cotton-and-linen shirtdress, $110, and cotton pants, about $95, by Danny Noble, at Charivari and Saks; straw-and-patent-leather hat by Steve Kokin, $155 at Saks; wood-bead necklaces by Gerard E. Yosca, $35 each at the Best Ever (1014 Lexington Avenue, near 73rd).

Center: cotton tuxedo shirt by Todd Oldham for Congovid, $94 at Bonwit's (late March) and Macy's; leather hat by Patricia Underwood, $230 at Bergdorf's; *faux*-pearl earring with metal stars, $80 the pair, and metal chain, $130, by Debra Fine Yohai, at Bendel's, Bergdorf's, Reminiscence.



Silk shirt by Urban Renewal, $185 at FDR Drive (109 Thompson Street); cotton-and-acrylic pants, $40 at Agnès B. (116 Prince Street); suede skullcap by Patricia Underwood, $120 to order at Bendel's and Bergdorf's; jeweled-nickel pin by Shapes, $90, and belt with jeweled-brass buckle by Shapes, $150 to order, at Gindi (7 West 49th Street); plastic bangles, $1 and $2 each at Craft Caravan (127 Spring Street); sandals, $230 at Maud Frizon (49 East 57th Street).

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

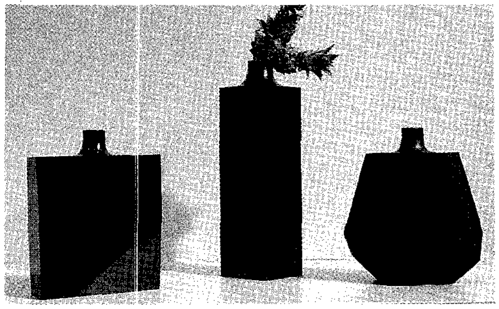
By Corky Pollan

Racing Form

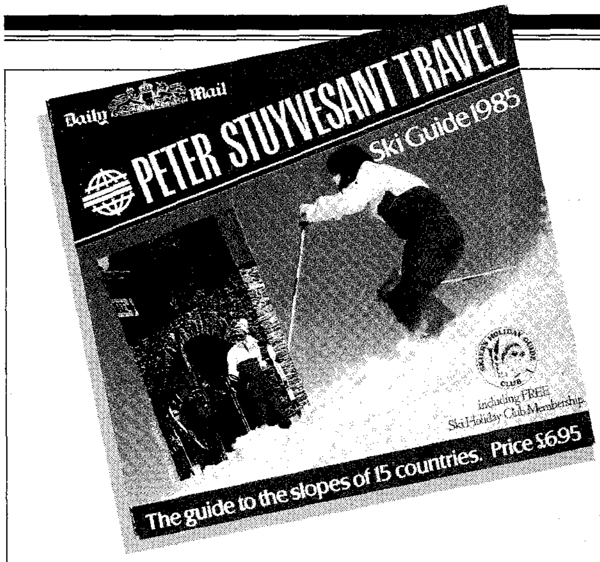
With running shoes in the boardroom and jogging suits at Mezzaluna, why not cycling suits on the statusy beaches of Anguilla and Saint Barths? So asked fashion designer Keiko (known for her swimsuits for women), who has given the fashion nod to cyclists' racing tops (cropped or long, $27) and trunks ($35) in this, her first swimwear collection for men. They come in blocks of color—black, blue, and yellow or gray, red, and black—or in gray or blue with black ribbing. And although you may not set any swimming records, Keiko's suits are so sleek and body-conscious they'll ensure that all those weeks and months of working out won't go unnoticed.
SAKS FIFTH AVENUE/*Men's Active Sportswear/16 East 50th Street 753-4000*

Bloom Service

Venture into Robert Homma's new store and you'll be enchanted by its serenity. Spare, stark, austere, with a few flowers, some twigs, many vases and jars (some obviously old, many new), it will never be mistaken for just another midtown flower shop. (To keep the space uncluttered, Homma stores 90 percent of his wares in the basement.) The starkness and the whiteness, Homma tells us, provide a delightful backdrop for flowers: A single twig can look like a work of art, masses of flowers like a whole garden. His *objets* range from a century-old Kyoto screen ($2,500, above) and antique Japanese storage jars ($1,000 to $2,000) to Charles Pfister's large Venetian-glass platter ($385) and contemporary Japanese bronze vases ($150, right); his branches, from quince ($15 each) to miniature pineapple ($10 each).
ROBERT HOMMA, INC./*27 East 61st Street/935-1314*



Photographs: top and bottom, Peter Paige; left, Donal Holway (models: Katrina and Maltbie of Click; hair and makeup: Rory Gevis).


Daily Mail
PETER STUYVESANT TRAVEL
Ski Guide 1985
including FREE Ski Holiday Club Membership
The guide to the slopes of 15 countries. Price $6.95

Downhill Tracer

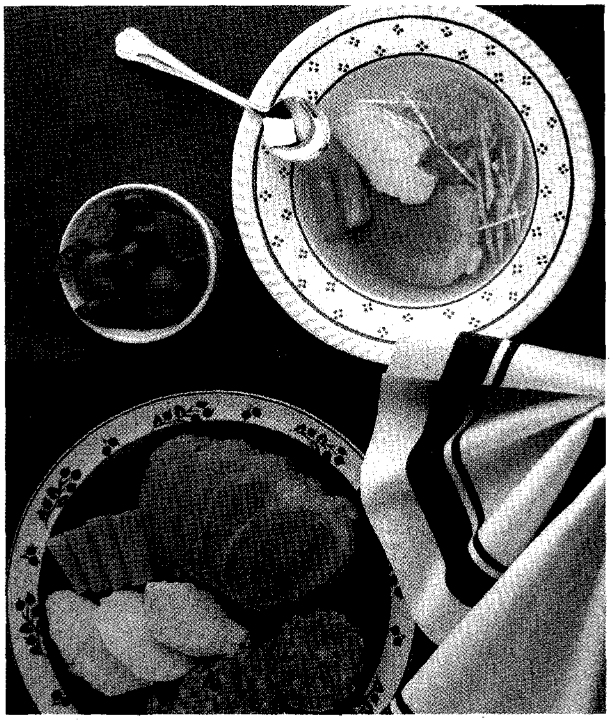
This exhaustive ski guide tells us more than we knew to ask about the ski resorts of fifteen European countries, from Andorra to Yugoslavia. Peppered with information on pistes (hard-packed trails), Nordic skiing (a combination of cross-country skiing and jumping), and *Gasthöfe* (inns), this critical guide explains the pluses and the problems. Edited by David Ross, and sponsored by Peter Stuyvesant Travel and the London *Daily Mail,* it includes a map for each ski area, indicating the height of the resort and its top station, the difficulty of its runs, the types of lifts in use, and the location of mountain restaurants. It has information on the best lodges for families, a section on après-ski options (from hairdressers to tea dances), and charts on the cost of everything—from a liter of wine in the lodge to six days of ski lessons. One chart even shows the average number of hours of sunshine for each ski area. It's *so* complete, snow bunnies can just settle in before a blazing fire, guide in hand, and become instant experts on skiing Europe.

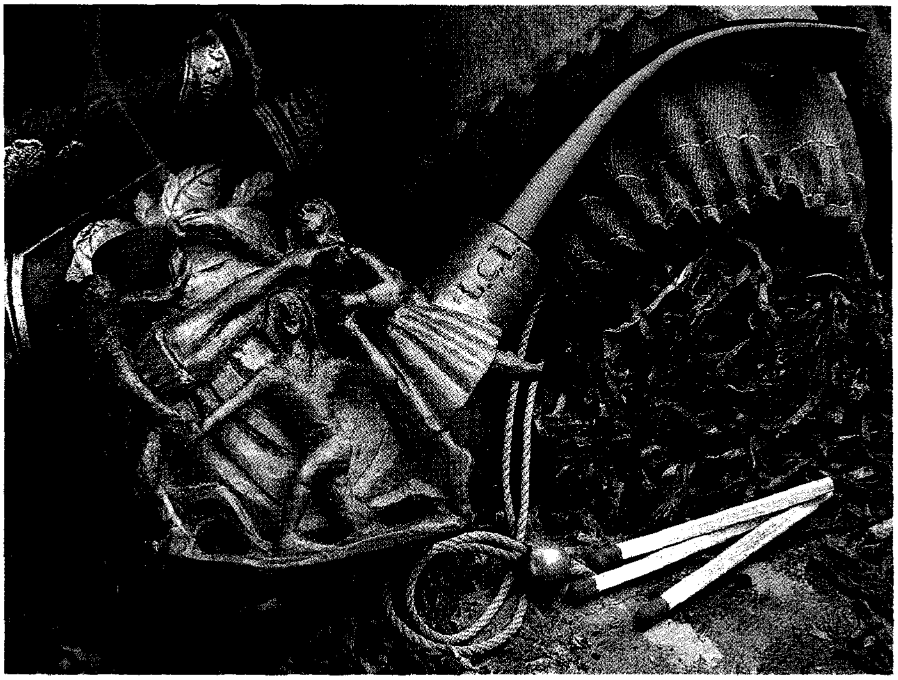
SKI GUIDE 1985/$12.95/Traveller's Bookstore/22 West 52nd Street/664-0995

A Stew of My Favorite Things

During the last cold snap, we shivered but knew where to find warmth. Friends praised Todaro Brothers' bollito misto, and we phoned at once to see if there was any to go. "Tomorrow," said Rafael, Todaro's chef. Made with chicken, veal, beef, cotechino sausage, and vegetables, bollito misto is like the French pot-au-feu, except it's accompanied by mostarda di frutta (mustard-flavored fruit relish). The broth is robust and gentle; it tastes of home. It's $3 a pint, and the minimum order is four quarts. Allow 24 hours. **—Barbara Costikyan**

TODARO BROTHERS/*555 Second Avenue, near 30th Street 532-0633*





Briar Knowledge

"There's something so meditative about carving pipes," says sculptor Leo Irrera. "You can get close to them in a way you just can't with larger pieces." Irrera, who's been an educator and a media researcher (he worked with Marshall McLuhan at Fordham) as well as an artist (his Stations of the Cross hang in St. Joseph's Church in New Paltz), turned to pipes as a release from the intensity of creating larger sculpture. Each exquisite pipe is custom-made and, in intricate and loving detail, explores a theme: the Bible, dance (left), opera, sports, science, philosophy, even technology. The pipes range from $800 to $1,500, depending on the complexity of the carving. Each one is a tiny masterpiece. Allow eight weeks.

HEATHERFIELD FINE ART/*D&D Building/979 Third Avenue, near 59th Street/752-6602*

Photographs: center right, Marcia Luce (dishes, linens, and spoon from Bloomingdale's); bottom, Earl Culberson.

The Underground Gourmet/Colette Rossant

A FINE KETTLE OF FISH

> "...The fish at Sailing is excellent—freshly caught and simply cooked. Whatever is in season is either broiled or baked..."

Sea fare: *Feasting on the ocean's bounty at Judy Berstell and Jimmy Woods's place.*

ON THE CORNER OF HUDSON AND DOMINICK Streets, there's a building that used to house the Blues Bar, favorite hangout of John Belushi and Dan Aykroyd's. Now it's the home of **Sailing** (282 Hudson Street, 691-1988), a breezy and inviting restaurant with blond-oak-and-glass doors opening onto a street dominated by printing shops. In this jumble of warehouses, Judy Berstell and her partner, Jimmy Woods, have created a pleasant little seafood place with only fourteen tables. Maritime flags decorate the ceiling, the bar is solid oak, and photos of America's Cup winners complete the seaside atmosphere.

Begin your meal with the terrific Manhattan chowder—the fragrant tomato base is loaded with fresh clams, sprinkled with a smidgen of thyme ($1.50 for a small bowl, $2.50 for the large). If you don't feel like soup, down some clams or oysters on the half-shell (clams, $3.95 for a half-dozen; oysters, $4.25). Or nibble on thin strips of lightly fried young zucchini ($3.50 for a small serving, $6.50 for the large, which could easily serve as an entrée). Better yet, have the unusual calamari salad—cold, tender squid rings on a bed of flat noodles, garnished with olives, chopped onion and celery, and a homemade vinaigrette ($3.95 for a half-portion, $6.95 for the full).

Berstell goes to the Fulton Fish Market every day, and Woods visits Hunts Point. The fish is excellent—freshly caught and simply cooked. Whatever is in season is either broiled or baked (with a tasty stuffing of Alaska king crab, celery, onion, and mushroom—absolutely no bread crumbs), and served with a vegetable and baked potato, French fries, or rice. My favorites are the sea trout, stuffed and baked to perfection ($7.95), a delicious broiled striped bass ($7.95), and calamari in a rich tomato sauce, spiced with a good dash of hot pepper ($7.95).

Another great hit at Sailing is the al dente linguine tossed with large steamed clams in the shell, seasoned with thyme and shallots ($6.95). Though it's not on the menu, you may indulge in a whole lobster dinner—a boiled pound-and-a-quarter lobster with all the trimmings for only $8.95. And for landlubbers, there's a very good sirloin-steak sandwich wrapped in crusty French bread ($6.95). Skip dessert—the pastry is made elsewhere and is run-of-the-mill. There is a complete bar, and several of the reasonably priced wines are very good indeed.

Sailing is open Monday through Saturday from 11:30 A.M. to 2 A.M. (food served only till 1 A.M.). American Express (A.E.), Carte Blanche, Diners Club (D.C.), MasterCard (M.C.), Visa (V.).

Food—Very good
Service—Pleasant
Ambience—Maritime

THERE'S SOMETHING INCONGRUOUS about **Vietnamese Garden** (212 Grand Street, 219-3080). A block away from the famous Italian café Ferrara on Grand Street, hidden among Little Italy's tourist and furniture shops, is Luong Tran's little oasis—a seven-month-old Vietnamese restaurant with an unpretentious atmosphere. A mirror along one wall enlarges the long, narrow dining room, which contains only seven tables, and reflects the seeds and condiments for Oriental cocktails displayed on the stainless-steel counter. The food comes up from the kitchen via dumbwaiter, which means the dishes often arrive in irregular batches; be patient and share whatever is served first—the wait is well worth it.

Start with a Vietnamese soup—each has a magic name that evokes exotic images. Canh Chua Ca, a hot-and-sour fish soup, reminds me of bouillabaisse, with its chunks of fish (watch out for the bones!), tomatoes, scallions, and hot pepper—wonderfully hearty for a cold winter night ($5 for a small bowl, $6.50 for the large, which is a meal in itself). Sup Mang Cua consists of crab morsels and bite-size pieces of asparagus floating in a light fish broth ($1.50). Best of all is Canh Hai Long Vuong, a flavorful mixture of whole shrimp, whitefish, and crab in a strong vegetable broth ($5 for a small bowl, $6.50 for the large; both are extremely generous servings and should be shared).

The freshest possible ingredients are used in beautifully presented appetizers. Cha Gio is a delicious Vietnamese version of a spring roll—deep-fried delicate rice pancakes stuffed with minced pork, white rice noodles, and bean sprouts ($2.40 for two). Goi Cuon is also based on the popular translucent rice pancakes—this time steamed and stuffed with a crunchy mixture of shrimp and pork and rolled around a whole green scallion, which sticks out from this elegantly wrapped package like a party favor ($2.50 for two). Chao Tom is a form of barbecue: shrimp charred on a narrow shoot of sugarcane—it lends suc-

Photograph by S. Karin Epstein/Camera 5.

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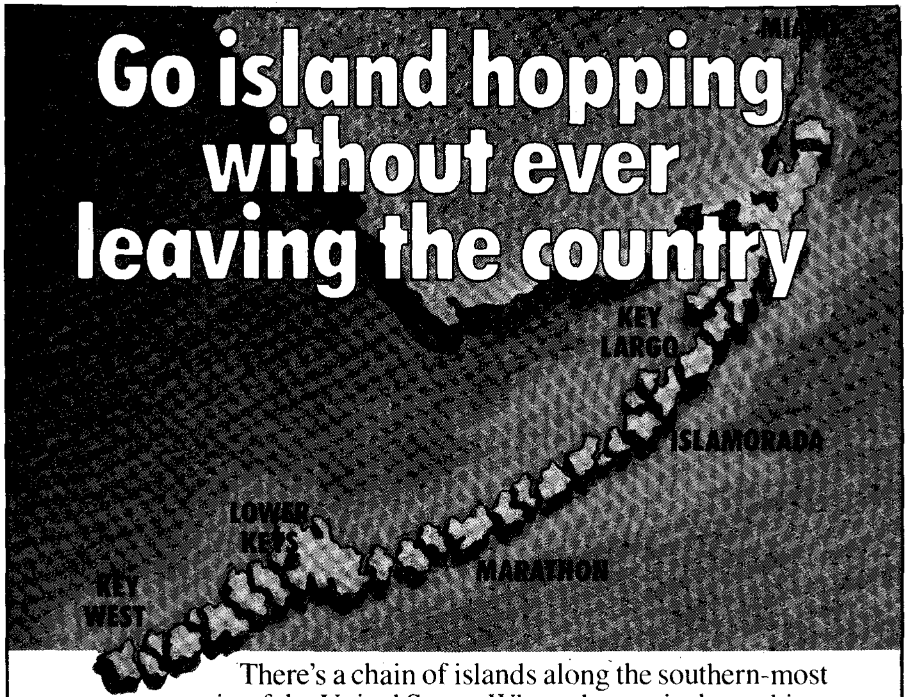

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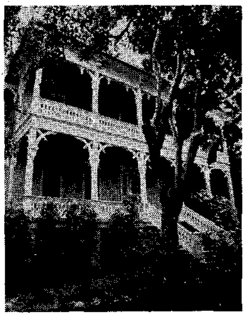
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culence to the shrimp and is fun to chew on too ($4.25).

The appetizers are so light you can be a bit greedy with the main courses, each of which is an adventure. Be sure to try Bun Bi—shredded pork stir-fried with rice vermicelli, mint leaves, and bean sprouts ($3.25). A heady fish-stock sauce, laced with pineapple, hot peppers, and peanuts, is served on the side. Thit Bo Nhung Dam is a sort of fondue of paper-thin beef slices and rice noodles ($6.25). You dip the meat in bubbling hot vinegar, wrap it in a rice pancake with scallions and sprigs of mint, dunk the bundle in a hot-pepper sauce, then pop it into your mouth—divine!

There are several squid dishes on the menu; Muc Nhoi Thit Chien Sot Chua Ngot (I must learn some Vietnamese!) is my favorite—a "pocket" of squid stuffed with pork, smothered in a sweet-and-sour sauce made with carrots, cucumbers, tomatoes, and vinegar ($6.50). The so-called special of the day (though it never seems to change) is an excellent eel fondue—large pieces of eel and transparent mung noodles swimming in curried fish broth and coconut milk ($4).

A note of warning: If you ask for Ca-Phe-Phin, the Vietnamese version of French filtered coffee, you'll get a rather sickly sweet café au lait ($1). Beer ($2) is a far better bet.

Vietnamese Garden is open daily 10 A.M. to 10 P.M. No credit cards.

Food—Excellent
Service—Fair
Ambience—Funky

TIDBITS

THE NEW YORK APEX TECHNICAL School has opened a cooking school in Manhattan under the direction of chef Antoine Schaefers of the French Culinary Institute of Le Ferrandi. To give the students real-life experience, the school runs a restaurant called, appropriately enough, **Le Ferrandi** (462 Broadway, at Grand Street, 219-3300). The restaurant has a prix fixe lunch for $15 (dinner is $22.50); the menu changes daily, and all food is cooked by the students under the direction of chef Schaefers. On a recent visit, the lunch menu included a light fennel soup, followed by a feuilleté Saint-Jacques Provençale—golden-brown circles of puff pastry hiding tender sautéed bay scallops. The entrée, duck breast with lime, was magnificent—a fan of thin slices of duck in a smooth reduced duck sauce. Dessert was an airy chocolate mousse garnished with whipped cream and homemade ladyfingers. Beverages are available for an additional charge.

Le Ferrandi is open for lunch Tuesday through Saturday noon to 2 P.M. and for dinner Tuesday through Friday 6 to 8:30 P.M. and Saturdays till 9:30 P.M. A.E., D.C., M.C., V.

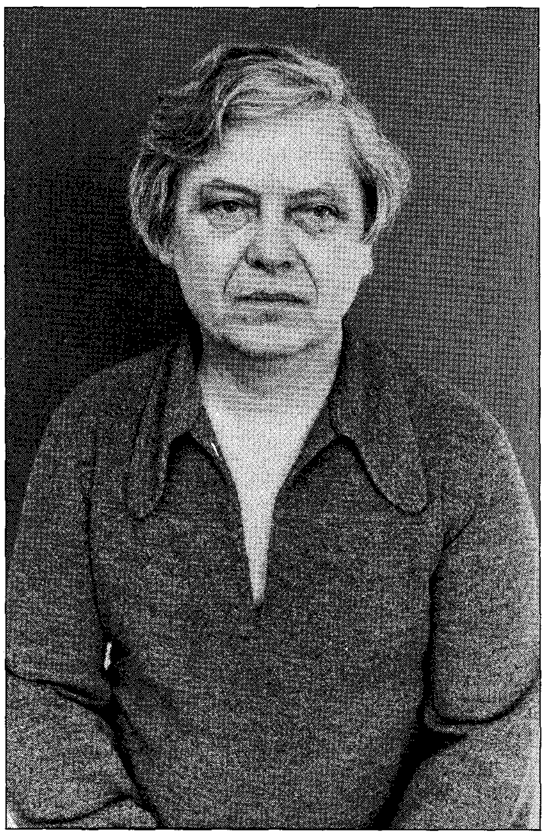
Books/Rhoda Koenig

THE WAR OF THE WORDS

"...Crammed with tropes and allusions and lists, *The Habitations of the Word* brilliantly exhorts us to enrich our language..."

Habitations of the Word: Essays, *by William H. Gass. Simon and Schuster; 288 pages; $17.95.*

IF WORDS ARE SOLDIERS IN THE WAR against poverty, disease, and death of the mind, William Gass must be one of their most decorative generals. *Habitations of the Word* erupts with brilliant, highly colored fulminations on the growing tawdriness of our language, and with exhortations to fight it, singing. In our everyday conversations, "we fall upon cliché as if it were a sofa and not a sword; for we have rehearsed 'good morning,' and 'how are you?' and 'have a nice day,' to the place where the tongue is like a stale bun in the mouth." The words our culture bombards us with daily—"its fast foods, its wetting dolls, its drively little verses which sentimental sogs send as sops to other sogs"—are like clear plastic drinking cups, miserably inadequate containers for meaning and enchantment. "Poured into such a vessel, wine moans for a certain moment, and then is silent; its color pales, its bouquet fades, it becomes pop; yet there is a pallid sadness in its modest mimicry of the greater goblets, in its pretense to perfect nothingness, in its ordinary evil, since it is no Genghis Khan, or Coriolanus, but a discreet and humble functionary, simply doing its job as it has been designed and directed to do, like the other members of the masses, and disappearing with less flutter than leaves."



Gass: *Choose eloquence over happiness.*

Gass's remedy for this linguistic malaise is literature—reading and writing and rewriting. "All of us are dramatists, but how will we receive our training? where can we improve upon the puerile theatricals of our parents, if not here among the plays and perils of Pirandello and the dialogues of Plato, the operas of Puccini?" He urges us to think and think again before we speak: "The revision of the inner life strikes many people as hypocritical; but to think how to express some passion properly is the only way to be possessed by it, for unformed feelings lack impact, just as unfelt ideas lose weight. So walk around unrewritten, if you like. Live on broken phrases and syllable gristle, telegraphese and film reviews. No one will suspect... until you speak, and your soul falls out of your mouth like a can of corn from a shelf." As if rehearsals for passion were not a sufficiently un-American idea (though it calls up Woody Allen, in *Love and Death,* explaining why he's such a good lover: "I practice a lot when I'm alone"), Gass has an even more radical suggestion for enhancing the life and liberty of the mind: "Search for eloquence even over happiness."

Habitations of the Word shows Gass off in his personae of philosopher, professor, and poet, usually on the same page. To enjoy the philosophy, I think you have to be either much simpler or more complex than I (sample: "Consciousness must naturally feel... external reality to be its enemy, for the movement of consciousness reflects the movement of matter only by dissolving its substantiality, and depriving it of the very *there-ness* which had distinguished it"). Enjoying the rest is a far less strenuous process, as we tour the worlds of Trollope, James, and Sartre, or bump along in a cascade of metaphors, always ingenious, often sexual. (I can't recall another work of criticism that uses the words "breast" and "panties" so many times. Also "mashed potatoes.")

In "The Neglect of Ford Madox Ford's *Fifth Queen,*" Gass concedes that the style of that novel, about Henry VIII's marriage to Catherine Howard, is "stagy, melodramatic, artificial, even quaint; themes are packed into paragraphs like fish in tins; individuals are addressed as though they were crowds; terms are dragged from their graves and put once more in the line of fire like ghosts given rifles; qualifying phrases are repeated like Homeric epithets; scenes are set the slow deliberate way posts are sunk in concrete." And then he shows us why and how we should admire these qualities, how Ford's ornate, allegorical prose rejects realism in order to illuminate the world ("There are no merely workmanlike words here, anxious to get the job done so they can suds themselves up at some pub on the way back to the dictionary"). In an essay devoted to searching out the secret meanings of "and" ("It passes through the ear, the eye, the mind, unheard, unseen, and unremarked. It can copulate as openly as birds do"), Gass meanders through Gertrude Stein, *Finnegans Wake,* and Mae West, parsing her famous invitation so we can see why one word makes it sexy.

Crammed with tropes and allusions and lists, with good puns ("a Carroll of contradictions") and bad ("It appears so prominently in Froissart or Bede—a simple stringing together of events"), *Habitations of the Word* is a bit like a meal of pâté and mascarpone followed up by chocolate mousse. But the richness of language is meant to compensate us for the leanness of life. Reliving Emerson's deflation after finishing one of his essays, Gass writes: "The windows frost, the toilets sweat, the body of our spouse is one cold shoulder, and the darkness of our bedroom is soon full of the fallen shad-

Photograph © 1985 by Thomas Victor.

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"...*True Confessions* is an understated, moving report from South Africa..."

ows of our failures.... These white sheets rehearse the corpse they will cover.... Wrinkles squeeze our eyes shut, and we slide into sleep like a sailor from beneath his national flag." Words will not save us from mortality and decay, but with them "we can create a soul, within some substance elsewhere and other than ourselves, which it would be a crime on the world's part to let die."

The True Confessions of an Albino Terrorist, *by Breyten Breytenbach. Farrar, Straus & Giroux; 396 pages; $18.95.*

YOU REMEMBER ME, SAYS BREYTEN BREYTENBACH. "I'm the man who went down to the corner to buy cigarettes and who came back eight years later." It sounds like the tale of a disappearing husband, which Breytenbach was, but not voluntarily: In 1975, he was arrested by the South African police for his underground work against apartheid, found guilty of "conspiracy," and sent to a maximum-security prison.

An Afrikaner poet and novelist, Breytenbach was rebelling against more than his country. One of his brothers was a "fellow traveller of the Greys [the security police], with decidedly fascist sympathies"; the other, a brigadier general, commanded the army's anti-guerrilla unit. He believed, though, that the oppression of South Africa's majority must be fought, not only for its degradation of the black but for its corruption of the white. Several years before his arrest, he had immigrated to Europe and formed with other white expatriates a group that managed to aid the struggling black trade unionists at home and to reveal West Germany's violation of the international agreement to keep nuclear-arms information from South Africa. On his return, traveling incognito, he was trying to arrange the illegal exit of two labor organizers. (Some of South Africa's politically suspect citizens are not permitted to come back to the country, and others are not permitted to leave.)

In "Beverly Hills," as the inmates call the Pretoria Central prison, Breytenbach was not allowed to see or speak with anyone for two years. (When his lawyer protested, the official in charge "was most indignant: no, no, no, he exclaimed, the prisoner was never put in isolation; he was just 'segregated.' ") He had for companions only the ants and pigeons ("A bird, when it comes to nest at night in the gutter running round the outside of the roof, really does make a very wide range of comments") and the ghost of Dostoevski ("You tell him minutely about what has happened to the world since his departure. He utters not a word"). One night he was awakened by a black prisoner singing a spiritual until he was cut off by the warder, who said he wouldn't punish him this time: "You're bloody lucky you're hanging this week, *kaffir.*"

Out of solitary, Breytenbach found that apartheid ruled within prison walls as well. Blacks got half the cell space of whites, no underclothes, and a poorer diet. (Those on death row got the same meals as whites, until their last supper; then whites were served a whole chicken and blacks a half.) But they were also victimized by their own kind: Murder, rape, and cannibalism were rife in Beverly Hills; informers had the most to fear (one was slowly "cut open with small blades made from the flattened filtertips of cigarettes").

The prisoners' drives for self-expression, however, were as strong as their need for sex and revenge. Though painting was forbidden, they colored toothpaste and used it to create artworks that were hidden away. Denied the right to have any ornament in their cells, they decorated their bodies, embedding bits of colored glass in penises and teeth. When Breytenbach carved a Buddha out of soap, he was charged with destroying government property. The authorities did provide a mechanism for complaints: Once a year, the inmates were called to the dining hall and asked to step forward with any requests. The few who did were soon aware of their mistake.

I feel a bit queasy myself in voicing any complaints about a book like *True Confessions,* but I do have two. I would have liked to know more about Breytenbach's family—about how he came to enter another political galaxy and what they made of it; throughout, he remains a rather transparent witness to events. (Though it's understandable that he would now cherish the privacy stripped from him in prison, where his wife's monthly letter was first handled by all the security police: "I often felt like asking, 'May I read it *also*?' ") And the nature of his "militant" organization is unclear—does "militance" mean enthusiasm or bombs? (At the time of his arrest, he says, the use of violence was being "debated.")

Still, this is an exceptionally moving report, the more so for its understatement and forbearance. Breytenbach refuses to hate his jailers—not out of moral rectitude, he insists, but survival: "Denying the humanity of the person facing you is a sure-fire way of diminishing yourself. Keep away from the slothful slotting of 'them' and 'us.' " ■

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Photography: Oliviero Toscani

Theater/John Simon

GOOD VIOLENCE, BAD SEX

"...All is fair theatrical game in love and war, but while *Tracers* says much about Vietnam that is new, *Dysan* makes love banal..."

A THRICE-TOLD TALE, AT THE VERY most, is what one would expect from a theater piece jointly written and performed by a bunch of veterans of the Vietnam War about their experiences in that conflict. What could they tell us that hasn't already been drummed, drilled, dragooned into us from page, stage, and screen? But, in a trice, the Vetco production of **Tracers,** now at the Public, changes one's view. All is fair theatrical game in love and war, old as the topics may be, as long as the eye is unflinching, the ear unerring, and the mind in the right place. Some subjects never go stale, provided they are, as here, freshly seen, heard, smelled, and felt.

True, there is a beginning and an end I could easily dispense with. We start with a rock dance number to suggest the keenness and cohesiveness of the squad, whose exploits from greenhorns to corpses or survivors we are about to follow. And we conclude with a rock concert, which, I assume, is meant to suggest the violent, passionate, tender bond uniting those who went through hell together. It may also be that John DiFusco, who aptly conceived and directed *Tracers,* perceives some intimate link between pop/rock and the Vietnam War, or that the device is supposed to elevate formlessness into form. Be that as it may, I found this frame tedious and unnecessary. But once the loosely connected vignettes of *Tracers* proceed along their more or less chronological path through war and uneasy peace, interest does not flag, nor deeper concern lag far behind.

Even such an archetypal scene as the brutal sergeant bullying, terrorizing, indeed torturing his motley recruits (though he sees them all as solid green) is here given many a small but vital new twist. Thus the dialogue is funnier than usual, although still terrifying enough; the punitive exercises, different for each hapless fellow, take on the aspect of a demented ballet; and the final comment of the sergeant, quietly delivered to the audience—"Eighty percent are targets, ten percent are fighters, and one in a hundred may become a warrior"—attests to some wryly melancholy humanity. All the expected scenes are here, but, again and again, something particularized, pungent, and palpable to the imagination clinches them with the unexpected. Take, for instance, the various discussions of *Steppenwolf* and Hesse ("Hessy?" asks one soldier; "Hess!" another miscorrects him), in which a bookish hippie, a drug-addicted medic, and a Brooklyn naïf are allowed to reveal their jangling essences.

For horror that is almost surreal—but also absurdist, realistic, and moving—I commend to you the "blanket party" scene, in which a detail must assemble the scattered parts of their blown-apart comrades before stacking them up. One man is driven to nonstop vomiting, others fight among themselves, but one—with a calm, rational, would-be-humane methodicalness—approaches the whole thing as a jigsaw puzzle and is, clearly, the craziest of all. Eventually, every one of these soldiers, whether dead or merely dented, becomes one of *our* casualties, someone *we* sacrificed to this dreadful, unnecessary war.

Fine lighting by Terry Wuthrich and good sound by John DiFusco himself suffice to make the minimal trappings come abundantly alive. Everyone in the cast is at least appropriate, but three performers are outstanding: Vincent Caristi and Richard Chaves from the original Los Angeles company that co-authored the script, and J. Kenneth Campbell, one of the local replacements.

Tracers is, in several ways, a first for me: a play written by committee that nevertheless works (David Berry's dramaturgy doubtless helped); a play that is more of a documentary film or novel, but that comes off as a play nonetheless; a drama that uses rock music, which I despise, in a way that (except as noted above) proves highly effective; a work that was essentially improvised, but manages for the most part to appear written. Even potential scoffers should see it.

Group theater: *The actors in* Tracers *are Vietnam veterans and also the play's authors.*

NOT SO **Dysan,** BY PATRICK MEYERS, with which the excellent Circle Rep continues to be on a roll to perdition. Meyers's *Feedlot* was an unusual and arresting play; his *K-2,* though hokey, at least had some genuine theatricality. *Dysan,* however, is not only bad, it is also pretentious, opaque, and banal to the point of pointlessness. Mind you, it's not easy to be opaque and banal at the same time, but *Dysan* pulls it off. This is a late entry in that somewhat faded genre of the time-tripping play in which a group of characters, through reincarnation or whatnot, acts out variations on a theme in different periods of history. We have had Imre Madách's *The Tragedy of Man,*

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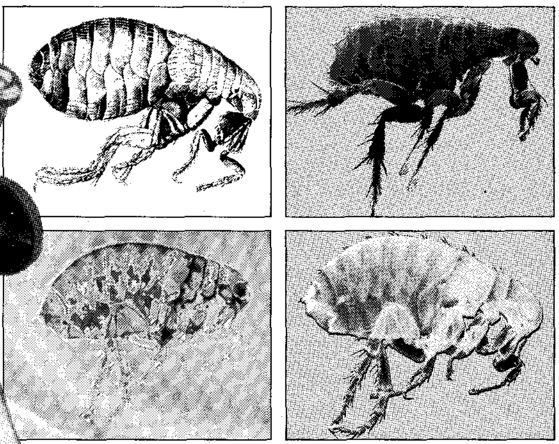
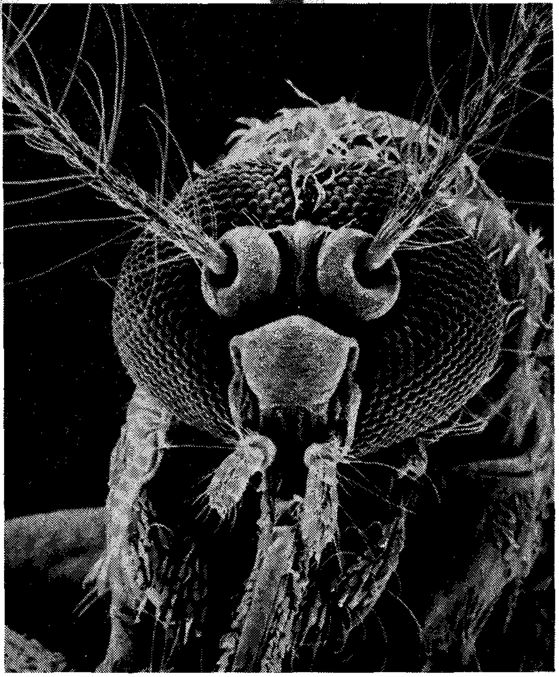

Four views of a flea, clockwise from upper left: drawing by Robert Hooke, 1665; scanning electron microscope image; light microscope image; same image processed by computer for scientific analysis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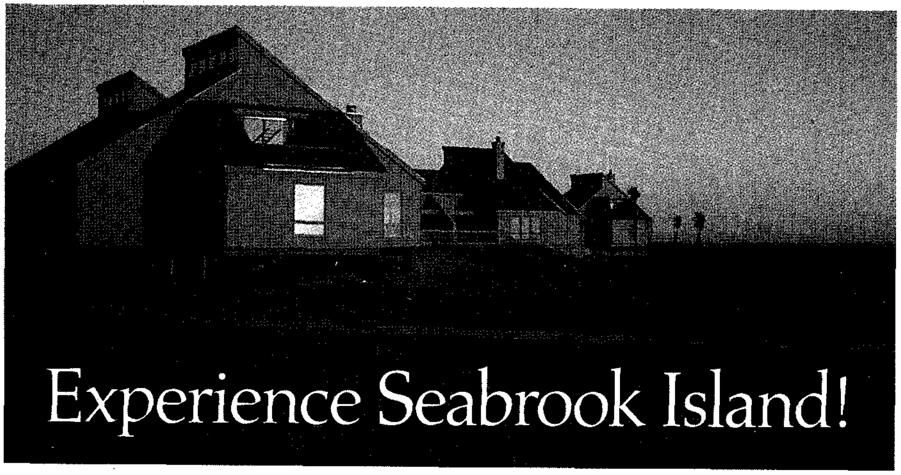

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HELEN WOODHULL

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Shaw's *Back to Methuselah*, Hanns Heinz Ewers's *The Lady of Shalott*, William Gerhardi's *I Was a King in Babylon*, Wilder's *The Skin of Our Teeth* working this territory (the Ewers is fascinating; too bad its author was a Nazi), and Meyers's stab at it is the bluntest of all.

What we get here is the basic triangle—lover, beloved, loser—projected first onto a California beach house in 1987 (a vintage as sour as 1984), where Eddie Pataco, TV revivalist and guru to the stars, is the object of the passion of Dysan, a cosmic femme fatale, and the object of the jealousy of Jake, a sculptor and Dysan's unsuccessful suitor. Squaring out the triangle, there is also Eddie's creepy henchman, Spider Veluci. Before you can say "metempsychosis," the play shifts to prehistory, ancient Japan, the Irish "troubles," the coming era of intergalactic travel, and—most lengthily and unrewardingly—the homecoming of a cuckolded World War II veteran in the American Southwest. That people who are carrying on foolishly in 1987 should be re-enacting the follies of a mere four decades before is enough to give reincarnation a bad name, if not a bad karma.

"You're a proud spirit, Kathleen." "Right. And you do be, too, Eddie, you do be, too." Or: "How have you been doing?" "Oh, terrific, baby. I was on *Donahue* last week." Or: "Jake, Jake!" "What?" "I don't know, I don't know." "Yeah. Ain't it a bitch?" Or: "There are only 36 real human entities on this planet, and everybody else is a f---in' hologram." If all this is meant to be serious, it's a joke; if funny, it's downright grave. But this, about the heroine's breasts, is, I know, poetic: "They're so soft and timid, like the underside of a cat."

There is a certain insane fascination to a pair of fighting cavemen who periodically issue from nowhere and disappear up the chimney, and Christopher Barreca's scenery, like Dennis Parichy's lighting, is up to some fairly cunning tricks. Under the circumstances, it is hard to evaluate B. Rodney Marriott's direction, but why would anyone want to stage a play that is soft and arrogant, like the underbelly of a wolverine? Jimmie Ray Weeks is a splendid actor, but not suited for the Ralph Bellamy role; Katherine Cortez and Danton Stone are much too unappealing for us to watch them make love for a split second, much less across the centuries. I wish *Dysan* a swift transmigration into oblivion.

THE NEW CAST OF **Noises Off** IS, ACTOR for actor, less amusing than the old, with one shining exception: the replacement of the insufferable Dorothy Loudon by the delightful Carole Shelley, which just about evens things out. Yet with this cast or any other, including penguins or seals, *Noises Off* is still the funniest farce on Broadway or anywhere else. ■

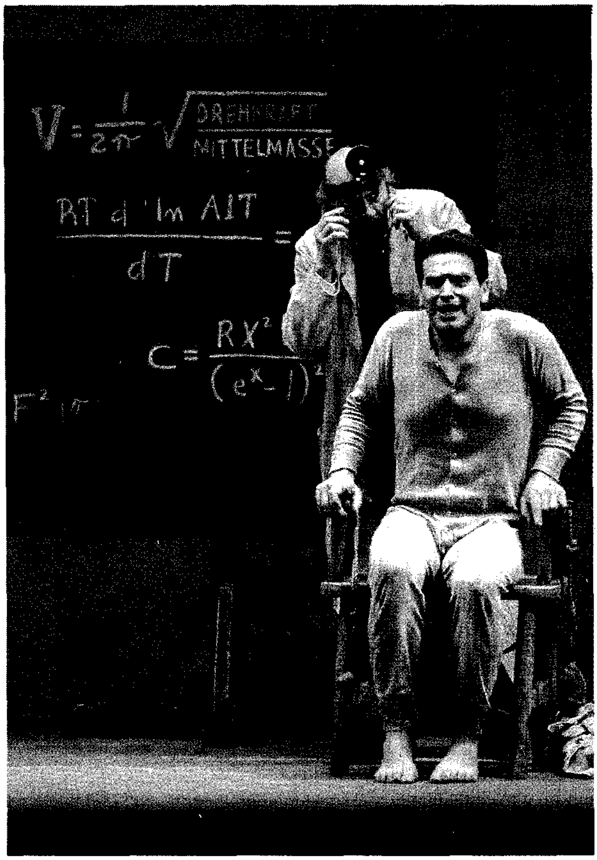
Music/Peter G. Davis

LEADING FROM STRENGTH

"...Levine, the Met orchestra, and singers both musically and dramatically effective make *Wozzeck* an absorbing experience..."

EACH TIME IT APPEARS, THE METROPOLITAN Opera's 25-year-old production of Berg's **Wozzeck** seems to improve—as a purely musical experience, at least. The company's current revival, in honor of the composer's centenary this year, is probably the best-sung and most impressively played *Wozzeck* I have ever heard in an opera house, and I suppose James Levine can claim most of the credit for that. Levine has been conducting in a state of grace this season—his Met orchestra sounded particularly magnificent in the new productions of Mozart's *La Clemenza di Tito* and Verdi's *Simon Boccanegra,* but *Wozzeck* is special measured by even those high standards.

No readily defined or long-standing performance tradition exists for either of Berg's operas, although most people probably got to know the scores from recordings and live performances conducted by those polar opposites Pierre Boulez and the late Karl Böhm. Böhm saw Berg as a retrospective figure, the last lush flower of German Romanticism, while Boulez took a more contemporary view by brilliantly articulating the composer's complex textures with clinical precision and dry-eyed objectivity. Levine follows neither of his predecessors, although he has obviously listened carefully to both in order to produce what is, in effect, a beautifully judged synthesis. This *Wozzeck* combines Böhm's expressive warmth with Boulez's passion for exposing every detail, and adds a measure of organic majesty and dramatic power all its own—a consistently absorbing interpretation, and one that the Met orchestra realizes with luminous virtuosity.



Man as victim: *Mazura and Boesch in* Wozzeck.

Forty years ago, learning Berg was a problem for most singers—Tito Gobbi once confessed that he memorized the title role in 1942 by banging out dissonant gibberish on the piano and trying to vocalize on the correct pitches. Even the members of the Met's 1959 cast did not sing as naturally, spontaneously, or as beautifully as their 1985 counterparts, led by Christian Boesch's eloquently phrased Wozzeck and Hildegard Behrens's generously committed Marie. Once upon a time, the Captain, Doctor, and Drum Major would often be barked out by voiceless veterans who gave only a rough approximation of the notes, and few complained. Now we have Ragnar Ulfung, Franz Mazura, and Richard Cassilly—not exactly bel canto voices, perhaps, but singers who at least take as much care to be musical as to be dramatically effective.

What the Met needs now is a new production to bring the visual aspects up to the same level. When Rudolf Bing, the company's general manager in 1959, commissioned Caspar Neher to design these sets, the decision must have seemed logical—Neher was a contemporary of Berg's and a prominent figure in German theatrical circles during the 1930s. By the time he got around to *Wozzeck* at the Met, though, Neher had apparently run out of ideas, and his style—an uncomfortable mixture of stark 1920s Expressionism and cozy nineteenth-century Biedermeier—had already become dated. Now this intolerably quaint exercise in wispy functionalism only irritates as the curtain rises and falls all evening in order to accommodate fifteen scene changes—no doubt a practical necessity at the old Met, but needlessly disruptive in the new house, where the opera is played without intermissions. Herbert Graf's original direction never had much force or specificity, although I recall that Graf managed to create some atmosphere and character. David Alden's directorial efforts on behalf of this revival amount to little more than efficient traffic direction. No, a new production is definitely in order, all the more so now that Levine has turned the Metropolitan's *Wozzeck* into such a distinguished musical achievement.

OPINIONS DIFFER ON JUST how it happened, but **Simon Rattle** is generally accepted as the hottest young conductor to arrive on the international scene in years, a magnetic podium presence, an innovative programmer, and a maverick personality. Here is a 30-year-old British musician who blithely rejects every glamorous offer that comes his way, from the Berlin Philharmonic to the Metropolitan Opera, makes all the "wrong" career decisions by stubbornly remaining in the provinces, and continues to watch his reputation soar. Rattle finally made his New York debut not long ago in a characteristically low-key manner, conducting two concerts with the Los Angeles Philharmonic, one at Carnegie Hall and the other at Avery Fisher Hall. Expectations ran high, but both events turned out to be disappointing.

At least neither concert was designed to fuel and ignite the sort of cult-of-personality frenzy that normally ensures a New York triumph. On the contrary, I suspect, if the good word on Rattle had not preceded him, the conductor's work would have been respectfully heard, quietly noted, and quickly absorbed into

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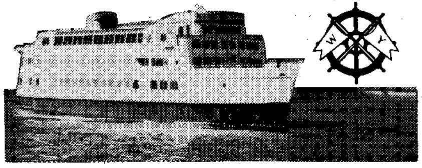

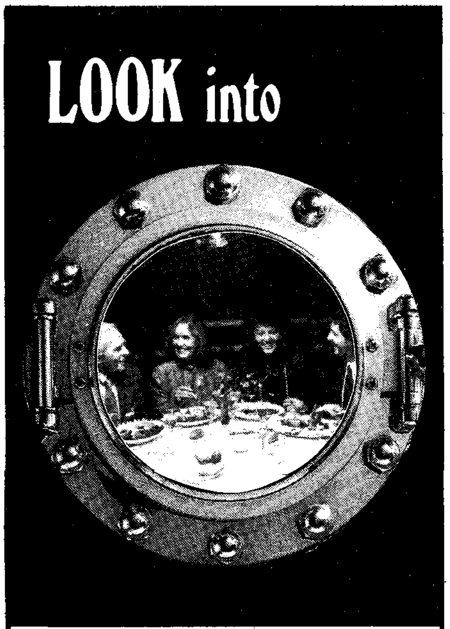

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"...Simon Rattle's instincts may be right, but his concerts were disappointing..."

New York's busy musical life without leaving much of a trace. This is not to say that we have all been deluded by a fraud—there is already too much aural evidence of Rattle's very real talent on some twenty recordings, most of them from EMI/Angel and featuring the City of Birmingham Symphony Orchestra, the conductor's base of operations over the past five years. What those thoughtfully unspectacular New York concerts indicated to me is that Rattle prefers to work methodically at being the best musician he knows how to be rather than diverting his energies into overexposure and aggressive career politicking. The orchestras of Birmingham and Los Angeles may not be among the world's elite, but right now they apparently suit Rattle, as he experiments with the kind of music he wants to make and the way he wants to make it. That sort of disarming modesty, and an earnest wish to make himself scarce, have only added to the conductor's mystique.

The very first piece Rattle conducted in New York—at the Carnegie Hall concert—was typically self-effacing: Toru Takemitsu's *Riverrun,* a score commissioned by the Los Angeles Philharmonic for Peter Serkin. The emphasis was entirely where it should have been in this case, on the music and the pianist who has so consistently championed this prolific 54-year-old Japanese composer. The upraised lid of Serkin's piano even blocked the debutant conductor from most people's view. The fact that *Riverrun* struck me as warmed-over Debussy and watered-down Messiaen, dreary stuff not worth anyone's time, was hardly Rattle's fault—unless his unconventional tastes really do extend to this sort of thing.

Mahler's Tenth Symphony, played in Deryck Cooke's performing version, followed Takemitsu's stale hors d'oeuvre. Most conductors do not recognize Mahler's final work, since the composer died before completing the orchestration, but this symphony is a Rattle specialty, and his recording with Britain's Bournemouth Symphony helped bring him international attention. Compared with the recorded performance, the Los Angeles version was truly second-rate. I could sense the same clarity of design and ferocious integrity at work, but technically the playing was not up to the demands of the score. Possibly the Philharmonic itself was partially to blame—this orchestra has never been noted for a suave veneer, even when fastidiously groomed by its previous music director, Carlo Maria Giulini. Muddy textures, patches of poor intonation, and tentative attacks kept undermining almost every good intention. The same problems recurred a couple of days later in the Fisher Hall concert, a more standard program that included Beethoven's Fourth Concerto (again with Serkin) and a truly abysmal performance of the Sibelius Second Symphony. Perhaps now we can better understand why Rattle prefers to stay at home and work daily with orchestras he knows and trusts.

On the basis of these two less than earth-shattering concerts, I would say that Rattle's instincts are probably right. He is surely better off focusing and developing his talents in a contained, unpressured environment that gives him the freedom to grow naturally. As long as the world keeps banging at his door, he can afford that luxury and take his pick of special guest-conducting situations as they arise. For now, though, I have a feeling that New York will see little of him in the immediate future, although there will doubtless be plenty of Angel recordings from Birmingham and other provincial orchestras to keep us informed of his progress.

ONE OF THE LAST TRACEABLE NEW YORK productions of Offenbach's **Barbe-bleue** seems to have occurred in 1882, a performance sung in Yiddish. Exactly why the operetta vanished until the Bronx Opera's recent revival (in English) is hard to say—connoisseurs rank *Barbe-bleue* among the finest Offenbach scores, but it has always been passed over in favor of *La Périchole, La Grande Duchesse de Gérolstein, La Vie Parisienne,* and *Orphée aux Enfers.* Perhaps it has something to do with the purely practical matter of locating correct orchestral parts, a problem that will continue to plague any company that wants to perform Offenbach until Belwin-Mills completes its monumental effort to publish all of the composer's 100-or-so stage works.

Of course *Barbe-bleue* has a rather messy libretto, one that Charles Kondek's witty translation only partly clarifies. There seem to be at least three unrelated plots going on simultaneously—Bluebeard himself remains mysteriously in the background until Act III, when all the disparate elements collide in a grotesque black comedy as the much married hero incompetently attempts to dispatch wife number six. This is just the sort of zany show the Bronx Opera invariably pulls off with zest, humor, and musical panache. Directed by Albert Sherman and conducted by Michael Spierman, *Barbe-bleue* was never dull, even when it threatened to become totally incomprehensible. ■

Television/John Leonard

SOFTLY, AS IN A MORNING NEWS SHOW

"...*CBS Morning News* has less hard news and more soft features—jelly beans, exercise, evening dresses, Phyllis George..."

MAYBE THE **CBS Morning News** DID need a face-lift. Certainly it sags along a sad third in the network ratings race from 7 to 9 A.M. each weekday. But along with a lifting of the face there seems to have been some plastic surgery on the brain.

These are the elements of the New Look that dawned at Black Rock on January 14: (1) less hard news and more soft features; (2) jazzy graphics and arbitrary stashing of program segments under meaningless rubrics, and a studio set that is supposed to remind us of our family den, with coffee tables and fresh flowers and bucket seats—all designed to disguise the fact of less hard news and more soft features; (3) Phyllis George.

To be sure, Bill Kurtis delivers six minutes of hard news on the hour. And Kurtis can be counted on for mini-interviews with such heavyweights as James A. Baker, Gary Hart, and the prime minister of Belgium, while George busies herself with the likes of Burt Reynolds, Beverly Sills, and the man who designed one of Nancy Reagan's inaugural gowns. (Disconcertingly, snippets from these interviews on the first hour of the program show up as hard-news items leading off the second hour.) And Bill Moyers drops by to talk about defense spending, and Fred Graham shows up to explain the Supreme Court, and the Dow Jones averages get a respectful hearing, and Jesse Jackson and Jerry Falwell get equal time.

But most of both hours is devoted to movie-plugging by Pat Collins and weather jokes by Steve Baskerville and in-depth essays on Italian bakeries and cross-country skiing and home exercise and snow in Paris and the high price of Washington, D.C., jelly beans and "the dullest people in America," according to the latest poll, and which team is going to win the Super Bowl according to Jim Plunkett and Roger Staubach, both of whom were wrong. (Even when George is allowed to swan-dive into deep waters—a panel discussion, for instance, on marital rape—she is cut short; her three minutes are up. Hell, even Dizzy Gillespie was cut short on the *CBS Morning News,* in the middle of a musical tribute to Martin Luther King Jr.)

With stories like these, who's to care what department they're assigned to or which graphic is supposed to dazzle us into sentience? Any story could be slotted into any category—"People," "Snapshot," "Footnote," or "Leisure Week"—and we might just as well be reading the Kiwi section of our local newspaper. Remember Hughes Rudd? Remember Charles Kuralt? Where have you gone, Edward R. Murrow?

In the bucket seats: *Phyllis George and Bill Kurtis of the revamped weekday show.*

About Phyllis George: She has been reviewed as though the critics were anthropologists and she were a Druid or an Ik. And yet the program isn't her fault. She's just part of the new set. If, on Tuesday of the first week of the New Look, her shoes are blue, and on Thursday they are red, and in between, on Wednesday, she wears cream-colored boots, these are visual clues to the coordinated ensemble we will find the rest of her to be wearing when we look up from the knees she flashes in her bucket seat.

Nervous? Yes. But George is a peacock of primary colors, a rainbow of ingratiation. Her hands flutter, and wring themselves, and point and jab. The event is wriggling away, like a worm or a butterfly. It must be pinned down. She lunges at it. That it escapes is personally embarrassing. Her hands semaphore a kind of panic. They are naked without any shoes on. She seems to be wanting to look over her shoulder, as if a producer were about to bite her on the pretty nape of her pretty neck.

She doesn't, of course, look over her shoulder. They have pumped her full of poise-pointers. If Sally Quinn, in her own stint as co-anchor of the *CBS Morning News,* was under-coached, George has been overcoached. She remembers everything she has been told, only she remembers it a little late, almost as if there were a tape delay between the feet and hands, the hands and mouth. She will jitter into no man's land, and then hurry to catch up, beside herself. Then, suddenly, she mows us down with submachine-gun spurts of spontaneity.

So what if she says "San Francisco" instead of "San Antonio"; or introduces us to "Frank Fields," thus pluralizing the veteran science reporter; or mispronounces the name of an opinionated bodybuilder; or chatters on a bit when she mistakenly believes the mike to be dead; or expresses the hope that Warner

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Wolf will visit her again, obliging Wolf to explain that he has been on the program every Friday morning for the past three years; or doesn't seem to know, live, what has been left in and what has been edited out of her own taped interview with the famous fashion designer, and so repeats herself. Eventually, she will learn to always look at Kurtis when she's talking to him and look at the camera when she's talking to us. Nobody's perfect, except perhaps Jane Pauley.

And it should be said that Kurtis himself is not immune to fits of jitter. His primary color is his tie, and his principal problem is his grin. This grin is only intermittently appropriate to the news occasion; it will flash itself in a rictus of ratings fever, a crazy subversion of the seriousness of the world situation, just when we are trying to think about deficit budgets instead of Phyllis George. I am reminded of the grin on Sargent Shriver's face during the 1972 McGovern campaign. CBS itself seems nervous about its New Look, as though an accident of history might interrupt an episode of "Leisure Week." And it's odd how all these primary colors tend to fudge themselves or contradict one another, as if, during the night, they had been incompetently laundered; as if they had run together during the rinse cycle of our brains. And the news shrinks.

Sara (WEDNESDAYS; 9:30 P.M.; NBC) HAS been billed by its promoters as a *Mary Tyler Moore* for the 1980s. This is a heavy burden, and executive producer Gary David Goldberg (*Family Ties*) is trying desperately to shuck himself of it. If it isn't *Mary Tyler Moore,* it is at least a promising sitcom about swinging singles in San Francisco, where all the yuppies end up when they've lost Hart and need some new ideas.

These singles are under 30 and tend to be lawyers working for a sort of legal-aid commune while they wait around for a private life to happen to them. On last Wednesday's premiere, Sara (Geena Davis) finds her life with best friend Roz (Alfre Woodard) complicated by the return of a blow-dried sportswriter ex-boyfriend she hasn't the time of night for. She's too busy with a case involving an illegal alien whom we barely meet because we are too busy being introduced to the gay lawyer and the male-chauvinist-creep lawyer and the next-door neighbor whose wife has left him and whose son needs baby-sitting.

Geena Davis is willowy and frizzy-haired, with dimples to die for and a way of eating celery that would punch a hole in any Wednesday evening. Alfre Woodard is so contagiously funny I almost forgot that she won a very serious Emmy for a guest appearance on *Hill Street Blues.* No, this isn't *Mary Tyler Moore,* but, then again, neither is it *Dynasty.* ■

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"...Max Beckmann's art is centered on the self-scourging fury of a man seeking an impossible redemption through painting..."

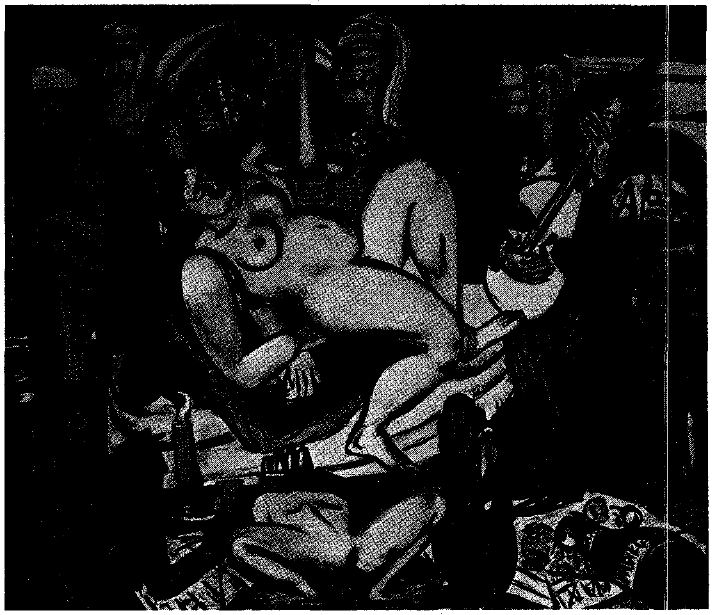
LOS ANGELES

THE **Max Beckmann** RETROSPECTIVE didn't come to New York, an astounding oversight by our supposedly first-rank museums. There are a number of reasons why the timing would have been superb: the current revival of figurative painting; the presence in town of a later generation of Germans; the graphic intensity of Beckmann's drawing, which argues against the stylistic sloppiness so in vogue now. All those reasons pale, however, next to the most important one. In the last ten years, our capacity for nuclear overkill has created a stupefying anxiety about the fate of the world and our place within it—a night sweat of the soul—that has brought Beckmann close to us again.

The show, organized in 1984 for the centennial of the artist's birth, has already been seen in Munich, Berlin, and St. Louis, and is in its final week at the Los Angeles County Museum of Art. That's a bitter pill, but there is a consolation. The catalogue (which can be ordered from St. Louis) is a superbly detailed and readable document—a compendium of Beckmann scholarship to date, written by over a dozen experts. It includes paintings not seen in either U.S. show and exhaustive explanations of those that were. Beckmann loses little in reproduction. The catalogue, since it helps explain Beckmann's dense symbolism, was a necessary purchase even for people who saw the show.

No matter what path you take to him, Beckmann will scatter the route with surprises. His symbolism, startlingly, is not particularly political. It would have every reason to be so. Beckmann's early career as a heroic academic painter à la Géricault pivoted on his experiences as a medical orderly in World War I. The "trembling aperture" of the searchlights sweeping the night sky over Belgium and France gave him a glimpse into the Nietzschean spectacle he had longed for. He wrote in his journal, "How curious it is, how the often cursed and lamented peace is now with iron logic promoted to paradise." Bringing back blasted bodies from the trenches, "I amuse myself often with my own idiotic tenacious will to live and for art. I worry about myself like a loving mother, I vomit, I retch, push, force, I must live and I want to live.... I would make my way through all the sewers of the world, through all the degradation and desecrations in order to paint. I must do that."

World War I, the first of the century's infernos, melted the locks off the demonic underworld of the German mind. Beckmann's art is centered on pain, but it's not the pain of the victim; it's the self-scourging fury of a man seeking an impossible redemption through painting. Gargoylish figures haunt this new Teutonic Valhalla, which has become a zoo of absurd aspirations. The creatures in the zoo are all playing roles. There is the frog-prince in *The Town (City Night)*, squatting covetously on his pieces of gold; the ugly baboon, staring into that symbol of vanity, the mirror; a naked woman with bound wrists, tied to her role as seducer. In the horrifying *Studio (Night)*, giant bird figures torture men (birds, which offer the hope of flight, instead turn on men and inflict agony). Often these images have no clear identity or meaning yet seem to carry symbolic portents. There are fish, for instance, that appear throughout Beckmann's mature work: Sometimes they are small and gnawed by women, sometimes they are like the masts of boats to which men and women have been lashed. Fish are symbols of Christianity and of the unconscious; maybe Beckmann means to suggest that we are bound inevitably to the crucifying impulses of the id.



Dense symbolism: *Beckmann's* The Town (City Night).

Beckmann's art is an exorcism that is doomed to be repeated. The artist, like Sisyphus, knows his destiny and yet the knowing of it doesn't save him. Seduction is his leitmotiv. Beckmann is seduced by life—as he notes, "I must live and I want to live"—but he knows he has been seduced and his scorn is directed at himself. The monsters in these paintings are the wishes, hopes, and dreams that make a mockery of the dreamer, that prevent him from giving up on life—like the ladder in *The Town (City Night)* that offers only the illusion of escape.

Beckmann was ejected from a prominent teaching position in Frankfurt when Hitler came to power. His art was called "degenerate," an ironic classification, considering what it has to say about the times that formed it. But in his disgust with the self and its temptations, Beckmann spoke for a generation of Germans caught in the terrible psychic muddle of the Weimar era. His caustic visions are a window into the German nightmare. Those visions saw first light after Beckmann's nervous breakdown in the trenches in 1915, but you have to agree with the catalogue authors that the war only precipitated ideas that were in his mind long before the sound of the guns.

After Beckmann fled Germany, he spent the war years relatively unmolested in Amsterdam; after that, in St. Louis and New York. In spite of his forced exile, his style changed very little. It is based on a brilliant use of black—a dense, sooty, earthy black, not an elegant or ethereal black. He uses black better than any artist in this century. It outlines each figure in a halo of darkness, an impenetrable border of "otherness." Within this border, which is drawn as tightly around each figure as a layer of shrinkwrap, colors can be intensely, even screamingly vivid. Both demons and humans exist within this suffocating, unrelentingly claustrophobic space. Yet because of the border, Beckmann can squash these figures together in tangled compositions that sweep over the picture plane in a frenzy of drawing, while the figures remain at infinite emotional remove from one another.

Drawing is at the center of Beckmann's art. His prints, which bare his skill with line, are among the greatest the century has produced. But drawing also forms the core of the paintings, as you see when you come across the last work in the show, left unfinished at his death. Beckmann was still preparing the canvas: The figures are outlined in black charcoal and crayon and are lightly tinted to suggest their final colors. The charcoal lines, however, are solid, sure, and already nearly final. Color could be hinted at, but drawing had to be present in the very conception.

Beckmann's ghouls seem to writhe under the artist's pen, contorting themselves into impossible poses that nevertheless make sense. He could take enormous liberties with a figure—pushing its legs out of their sockets, foreshortening a torso to a stump—without disturbing the body's logic.

Like all true satirists, Beckmann was at heart a conservative. His distortions of drawing were not the free, abstract inventions of someone like Picasso (a fact that may have had something to do with the show's exclusion from New York). Instead, Beckmann's figures writhe because their creator wills it. The demonic creatures that populate his Theater of Life gleefully preside over their own mutilation. They have become vultures, ecstatically picking their own flesh off their bones.

Julius Meier-Graefe, the fabled art historian, argued in 1919 that "an almost mystical embitterment impels [Beckmann's] forms: The voluptuousness of pain." Considering how "voluptuous" pain would become in Germany within a very few years, that comment is uncannily prescient. Beckmann was not a Nazi, but party affiliation apparently had little to do with the self-abasement and scorn that infected him as well as his countrymen. Beckmann, of course, knew that he was being seduced by pain. Out of that knowledge he made some of the finest art of his era; meanwhile, his countrymen, less self-aware, goose-stepped in another direction. (Through February 3. The catalogue, $30, is available through the Museum Shop, the Saint Louis Art Museum, Forest Park, St. Louis, Missouri 63110.)

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Movies/David Denby

I WAS A LUFTMENSCH FOR THE KGB

"...*The Falcon and the Snowman* is an exciting but not very convincing movie. Are the two traitors heroes or buffoons?..."

SEAN PENN, AN EDGY, HARD-DRIVING daredevil, and Timothy Hutton, still too earnest but at least a little better-looking now that he's older, make an odd, affecting pair of friends in **The Falcon and the Snowman**—the story of Daulton Lee (Penn) and Christopher Boyce (Hutton), the real-life American traitors who were convicted in 1977 for selling secrets to the Soviet Union. The movie has a lot else going for it—a good plot, a suavely mysterious look developed by cinematographer Allen Daviau (*E.T.*), and director John Schlesinger's precision with actors. Yet *The Falcon and the Snowman* is finally frustrating. Does Schlesinger know what his own movie is about? At times, I thought he couldn't. *Falcon* has too many loopholes, unanswered questions, moral muddles. By the end, I was unable to tell if we were supposed to think of the boys as American heroes or American buffoons.

Adapting the 1979 book by New York *Times* reporter Robert Lindsey, Steven Zaillian has written a kind of cryptic outline—plenty of action but no more than cramped, mysterious hints of character and motivation. As Zaillian and Schlesinger tell the story, Christopher and Daulton, former altar boys from upper-middle-class families in Southern California, had absorbed very different things from the counterculture atmosphere of the sixties and early seventies. Christopher, a dropout from studies for the priesthood, was an idealistic, morally serious kid, troubled by the war in Vietnam, Watergate, and CIA destabilization of the Allende regime in Chile. Daulton, on the other hand, had fallen right through the bottom. A hustling, conniving drug dealer, he was always in trouble, always lying, running away, resurfacing, running again, forever moving to the next deal. According to Lindsey, the boys liked to get stoned together, and they shared a passion for the aristocratic sport of falconry, training the sleek, predatory birds in the California hills.

Zaillian and Schlesinger have confined the falconry kick to Christopher; Daulton, we gather, doesn't have enough class for that sort of thing. In scene after scene, Christopher is out in the hills, embracing the mystic brotherhood of the bird (or something like that—the scenes are magisterial but opaque). And much of the comradeship has been dropped out—it is now a very awkward and unlikely friendship between a high-minded rebel and a crass but rather lovable hustler.

Christopher's dad (Pat Hingle), a gruffly disapproving ex-FBI man, uses the old-boy network to get him a job at an electronics plant with a CIA contract. After only minimal security checks, Christopher Boyce, a college dropout, only 21 years old, winds up handling the coded messages coming in from the agency's spy satellites. (Is this possible? Apparently it was.) Shocked by what he sees—evidence that the CIA was involved, among other things, in defeating Gough Whitlam's Labour government in Australia—he decides to sell the satellite codes to the Soviet Union.

Or at least that's the way the movie tells it. He is outraged; he wants to rebel against his father and his country; he decides to take action. But what can possibly be in his head? That's what the movie *doesn't* tell us. If Christopher was repelled by CIA tricks, what did he imagine the KGB was up to? And if he was outraged by what the CIA had done in Australia, why didn't he just make the secrets available to the Australians? Was he stupid, uninformed, out of it? The character, as presented in the movie, doesn't make any sense: Timothy Hutton plays him as an intelligent, morally righteous young man who draws power, despite some moments of panic, from his certitude. This is a highly honorable boy who makes a naïve mistake.

Birds of a feather: *Sean Penn and Timothy Hutton in John Schlesinger's film.*

But how can Schlesinger and Zaillian set him up as a principled naïf when he trades secrets for money? The actual Christopher Boyce, serving time for his deeds, wrote huffy, bristling "intellectual" letters to the judge in his case; later on, he escaped and became a bank robber. If this complex and devious personality—possibly a genuine outlaw type, like Jack Henry Abbott—was an idealist, he was the kind of idealist who throws bombs. The filmmakers took the easy way out by making him an innocent American victim—a boy who wanders in over his head.

The filmmakers don't answer any of our questions; they press ahead with their story, which is at least partly defensible, since it's a good story. Christopher may not make much sense, but Daulton Lee certainly does: Trapped by the police, he had to get out of the country, and so he became Christopher's courier—espionage is just a continuation of his career as a drug dealer. As Daulton, Sean Penn wears a tiny mustache that seems on the verge of sliding off his face (it sur-

Photograph by Michael Childers/Sygma.

passes in awfulness Robert De Niro's pencil-line atrocity in *The King of Comedy*—it's truly the saddest mustache I've ever seen), and he speaks in the small, squeaky voice of an adolescent braving the rocks of puberty. When his Daulton makes contact in Mexico City with an extremely suave KGB agent (David Suchet), the movie breaks into comedy. This tiny little punk treats the Russians as if they were cheap hustlers just like himself. He doesn't have any ideas, any emotions about what he's doing—he's in it for the cash, and, pocketing the KGB's money, he's as excited as a teenager scoring for the first time.

Daulton is hilariously inadequate as a spy, yet the performance never comes near spoof—Penn stays inside the desperation of this cagey, sly, often foolish young man, who complains that the Russians won't pay for a decent hotel and wails with dismay when they drive off from a nighttime rendezvous, leaving him without a ride home. By doing the espionage scenes as comedy, Schlesinger gets us on the boys' side; their exploits feel like a triumph of youthful American ingenuity—like Bell and Watson inventing the telephone—and, laughing at ourselves, we root for them.

Undersize, desperate to impress, Daulton operates with an undercurrent of fear that his glory might all be taken away. So he keeps manipulating, maneuvering, trying things out, and, as Christopher abandons him, Penn's voice rises even higher and cracks. Daulton is Schlesinger's richest character since Dustin Hoffman's Ratso Rizzo, in *Midnight Cowboy* (1969), another self-propelled loser who won't give up. Like that film, *Falcon* is about the friendship between an attractive man and a lifetime misfit. There's something about that connection that brings out Schlesinger's humanity—a quality conspicuously lacking in such freezingly contemptuous films as *Marathon Man, The Day of the Locust,* and *Honky Tonk Freeway.*

Schlesinger moves along fast, cutting back and forth between Mexico and California, jerking characters around the map. The speed, the triumph over geography are cinematic all right; however, the sudden shifts make an exciting but not very convincing movie. How, for instance, does the fugitive Daulton cross the border so many times without trouble? *Falcon* is both fast and dreamy—suddenly it will stop dead for a falcon reverie. I confess I never really understood the point of these scenes; nor am I impressed by the menacing eye of a stuffed owl that Schlesinger keeps zeroing in on. Ah, the mysterious eye of a bird! What does it portend, that dark, glittering fire of bird consciousness? What indeed? Swathed in such empty, inexpressive flourishes, the movie finally suffocates from vagueness. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

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THE HANDBAGS AND SHOULDER BAGS AT this showroom are of linen, silk, satin, Ultrasuede, or velvet, and many are trimmed with snakeskin or cut steel. All are priced at or below wholesale. A few examples: Ultrasuede shoulder bags with snakeskin trim, retail $60, here $20; Ultrasuede shoulder bags with gold-and-silver trim, retail $60, here $25; velvet or silk-moiré shoulder bags, retail $48, here $22; satin shoulder bags with cut-steel trim, retail $90, here $45; Ultrasuede-drawstring-pouch shoulder bags, retail $120, here $40; linen shoulder bags with snakeskin trim, retail $75, here $20; Ultrasuede hobo bags, retail $84, here $40. Also, resort bags, retail $70–$75, here $30. Checks accepted; no credit cards; all sales final. *Reva, 389 Fifth Ave., at 36th St., Room 609 (685-9128); Mon.–Fri. 10 a.m.–4 p.m.; 1/29–2/7.*

TABLES

WOOD FURNITURE WITH HAND-PAINTED inlaid tiles by Royal Copenhagen Porcelain is being offered here at greatly reduced prices. Tile-topped tables include: hall table, was $480, now $260; rosewood end table, was $650, now $325; nest of three stacking tables, was $750, now $400; beech bentwood coffee table, 31 in. in diameter by 21 in. high, was $950, now $500. Also, 22-by-40-in. mirror with tiled frame, was $650, now $235; tea wagons on coasters, with removable tile-top serving tray, were $395, now $200. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Royal Copenhagen Porcelain, 683 Madison Ave., near 61st St. (759-6457); Mon.–Sat. 9:30 a.m.–5:30 p.m. For sale information, call 203-797-8119. Sale 1/30–2/2.*

LEATHERWEAR

SUEDE AND LEATHER GARMENTS ARE ON sale here for men (sizes 36–44) and women (sizes 4–14). For any two items, pay full price for the more expensive one, and get the second for $20. A.E., M.C., V. accepted; checks accepted at Second Ave. store only; all sales final. *Orchard Leather Design, 1570 Second Ave., near 81st St. (628-4805), Mon.–Sat. 11 a.m.–7 p.m.; New Amsterdam Leather Works, Ltd., 171 West 4th St. (675-2303), Mon.–Thurs. noon–7 p.m., Fri. and Sat till 11 p.m., and Sun. till 8 p.m.; 2/1–15.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

FABRICS

THIS FABRIC IMPORTER IS HAVING AN end-of-season sale. Fabrics include: polyesters in gabardine and shantung, were $9.95–$12.95 a yd., now $6.95–$9.10, and in jacquard and crêpe de Chine, were $8.95–$12.95 a yd., now $4.45–$6.45; ladies'-wear woolens, were $17.95–$35 a yd., now $12.55–$24.50; silk, was $17.95–$49.95 a yd., now $8.95–$24.95; English and Italian wool-tweed jacketings, were $45 a yd., now $31.50; Ultrasuede, was $49 a yd., now $34.50; men's Italian wool suitings, were $50–$80 a yd., now $35–$56. Also, assorted remnants. A group of already reduced woolens are discounted an additional 20 percent. A.E., Carte Blanche, Diners Club, M.C., V., checks accepted; all sales final. *Herbert Gladson, Ltd., 45 West 45th St. (730-0602); Mon.–Fri. 9 a.m.–6 p.m. and Sat. 10 a.m.–4 p.m.; through 2/8.*

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HAVE TWO RUGS CLEANED FOR THE price of cleaning the more expensive one. For example: 9-by-12-ft. Oriental rug, $79.95; 9-by-12-ft. broadloom, $41.95. The minimum order is $35, and prices include free pickup and delivery. Also, have one room of wall-to-wall carpet cleaned at full price, and another room cleaned free. For example: 12-by-15-ft. room, was $36. The minimum charge for in-the-home cleaning is $50. This firm will clean in your home Monday through Saturday. Rug pickups are Monday through Friday (Saturday pickup available in Manhattan, the Bronx, Brooklyn, and Queens). A.E., M.C., V.; no checks accepted. *Long Island Carpet Cleaning Corp. In the five boroughs (718-383-7000), Long Island (516-483-6900), Westchester (914-328-0127), New Jersey (201-585-0010), Connecticut (203-327-7575). Call for appointment Mon.–Fri. 8:30 a.m.–5 p.m. and Sat. 9 a.m.–1 p.m. Sale 2/1–28.*

ART TO WEAR

FANTASY CLOTHING, MUCH OF IT ONE-of-a-kind, is on sale at this SoHo boutique. Discounts are based on total amount spent: purchases totaling $5–$999, 30 percent off; $1,000–$1,999, 35 percent off; $2,000–$2,999, 40 percent off; $3,000–$3,999, 45 percent off; $4,000 or more, 50 percent off. Women's clothes include: Just Me Charlene wool-jersey batwing dress, retail $330; Saga fox coats, reversible to leather, retail $3,990. Also, sweaters including: pullover with knit-in panda design, retail $195, and pullover with Geisha-style sleeves, retail $250. For men: silk underpants, retail $19. Unique accessories include: cat pin, retail $14; shoulder bag with strap of stuffed gloves, retail $160. M.C., V., checks accepted; all sales final. *The Gallery of Wearable Art, 480 West Broadway (425-5379); Mon. 9 a.m.–5 p.m. and Tues.–Sun. noon–8 p.m.; 2/1–28.*

KNITS

EASY-FITTING OVERSIZE KNITS FOR women, sizes 4–14, are now on sale at prices well below wholesale. For example, knits in a tweed of wool, alpaca, angora, and nylon include: a group of sweaters in popular styles and colors, wholesale $54, here $29; one-size-fits-all skimps, wholesale $64, here $49; pullovers, wholesale $43 and $45, here $29 and $32; short and long vests, wholesale $48 and $58, respectively, here $29 and $34. Knits in wool-blend or wool include: skirts and vests, wholesale $40–$48, here $29 each; plain and shawl-collared cardigans, wholesale $70 and $75, here $35; dresses, wholesale $52 and $56, here $39. Also, a group of separates include: linen-and-viscose-blend tunics, sleeveless T-shirts, and tank tops, wholesale $32–$52, here $29 and $34; and cotton tops, pants, and skimps, wholesale $32–$46, here $29–$39. Checks accepted; no credit cards; all sales final. *Michael Simon Designs, 347 West 36th St., sixteenth floor (564-7135); Mon.–Fri. 10 a.m.–7 p.m. and Sat. and Sun. 11 a.m.–4 p.m.; through 2/3.*

FROM THE MANUFACTURER

SPORTSWEAR, DRESSES, AND DRESSY SEParates for women, sizes 4–14, are offered here at roughly 25 percent below wholesale. For example: V-necked silk T-shirts, here $16; cotton-and-linen-blend blazers, here $20; tucked-front silk blouses, here $22; silk pants, here $26; cowl-necked wool-jersey one-piece dresses, here $32; button-front silk dresses, here $37.50; ribbed-wool tunics, here $40; wool-jersey-and-ribbed-wool tops with matching skirts, here $50 for both; acetate-and-rayon-satin skirts and tops, here $40 and $50, respectively. Also, beige-and-white-striped cotton-and-linen-blend coordinates including: pants and skirts, here $21 each; oversize button-front tops, here $24; and dropped-waist dresses, here $36. Cash-and-carry only; all sales final. *Boheme, United Design Group, 270 West 38th St., eleventh floor (764-7668);*

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DARLING CLOTHES FOR CHILDREN ARE being sold at wholesale prices. Most are one-of-a-kind, and sizes are limited. Manufacturers are Peaches 'N Cream and Rosebud Duds for girls, and Boys 'N Berries for boys. Clothing for girls includes: piped white blouse, size 3T, retail $13, here $6.50; pussycat-appliquéd pants and tops, size 3T, retail $14, here $7 each; white shirt with drawstring miniskirt, size 10 pre-teen, retail $20 and $22, respectively, here $9.75 and $10.75; pink schiffli-eyelet-embroidered dress, size 6–9 mos., retail $30, here $14.50; cotton-and-polyester-blend ruffled mint-green "Easter" dress, size 5, retail $45, here $20.50; linen-look dress and jacket, size 10, retail $53, here $24.50. For boys: Eton-collared linen-look suit with shirt and bow tie, retail $40, here $18.50. Cash-and-carry only; all sales final. *The May Apparel Group, 131 West 33rd St., Room 1109 (239-4727); Mon.–Fri. 9 a.m.–5 p.m.; through 2/8.*

FOR MEN

THIS MEN'S-WEAR WHOLESALER OPENS its doors to the public, offering suits, coats, and sport jackets (36–46S, 36–50R, 38–50L), and pants (sizes 30–44). Overcoats are made in England and Italy and include: single- and double-breasted wool-and-cashmere-blend coats, here $110; English wool coats with epaulets, here $130; belted, raglan-sleeved tweed or herringbone Italian wool coats, here $139. English raglan-sleeved tweed or herringbone wool coats, here $149; cashmere single-breasted coats, here $225. Italian and Hungarian jackets and suits include: Italian two-piece single- and double-breasted wool-gabardine or silk-and-worsted suits, here $139–$149; Hungarian two-piece wool suits, in tick weaves, plaids, solids, or stripes, here $99; Hungarian three-piece wool suits, in year-round weights, here $109. Also, worsted, tweed, solid-color, and pebble-weave wool sport coats and camel or navy wool-worsted blazers, here $59 each. Italian trousers include: wool-gabardine, wool-worsted, flannel, and silk-and-worsted styles, here $35. A.E., M.C., V., checks accepted; all sales final. *Hampshire International, 85 Fifth Ave., near 16th St., fourth floor (924-3832); Mon.–Fri. 8 a.m.–5:30 p.m. and Sat. 8 a.m.–3:30 p.m.; while stock lasts.* ▬

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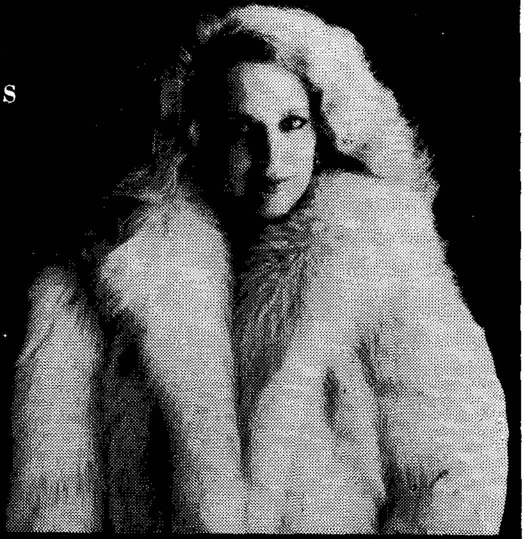

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A Complete Entertainment Guide for the Week Beginning Jan. 30.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—*Chambre 666; Reverse Angle; A Short Confession by Luis Buñuel.* #2—Thru Jan. 29: *Falasha—Exile of the Black Jews.* Jan. 30–31: *All Nudity Shall Be Punished; Conjugal Warfare.* Feb. 1–3: *Dona Flor and Her Two Husbands; Gabriela.*

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. *The Times of Harvey Milk.*

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. *Repo Man.*

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—*L'Homme Blessé.* #2—*Amadeus.*

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. *Once Upon a Time in America.*

9. **ART—8th St. E. of University Pl.** 473-7014. *The Perils of Gwendoline.*

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Jan. 28: *Shoot the Piano Player; The Bride Wore Black.* Jan. 29: *Stella Dallas; B. F.'s Daughter.* Jan. 30: *Anna Christie; Anna Karenina* (1935). Jan. 31: *Sweet Bird of Youth; Summer and Smoke.* Feb. 1–2: *Murder Ahoy; Murder at the Gallop.* Feb. 3: *Bus Stop; The Prince and the Showgirl.*

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Jan. 31: *City Heat; Tightrope.*

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Jan. 29: *Barry Lyndon.* Jan. 30–31: *The Conformist; The Stranger* (1967). Feb. 1–2: *The Year of Living Dangerously; Gallipoli.* Feb. 3–5: *Annie Hall; Manhattan.*

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—*The Killing Fields.* #2—*Bizet's Carmen.*

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*Choose Me.* #2—*A Soldier's Story.* #3—*Maria's Lovers.* #4—Thru Jan. 31: *The River.* Beg. Feb. 1: *Man of Flowers.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—Bet. Eighth and Ninth Aves.** 989-0060. #1—*The Falcon and the Snowman.* #2—*That's Dancing.* #3—*Starman.*

21. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. *The Flamingo Kid.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Starman.*

23. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Jan. 31: *Dune.* Opening Feb. 1: *Heavenly Bodies.*

24. **34TH STREET EAST—Nr. Second Ave.** 683-0255. *The Falcon and the Snowman.*

25. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—*2010.* #2—*The Cotton Club.* #3—*Beverly Hills Cop.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*Walking the Edge.* #2—Thru Jan. 31: *Superstition.* Beg. Feb. 1: *The Killing Fields.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *2010.*

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*Johnny Dangerously.* #2—Thru Jan. 31: *City Heat.* Opening Feb. 1: *Heavenly Bodies.* #3—*The Terminator.* #4—*Runaway.* #5—*The Mutilator.* #6—*Dune.*

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—Thru Jan. 31: *The Cotton Club.* Opening Feb. 1: *Tuff Turf.* #2—*Beverly Hills Cop.*

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Starman.*

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. *The Falcon and the Snowman.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*The Flamingo Kid.* #2—*Avenging Angel.*

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *A Soldier's Story.* **EMBASSY 3**—*Micki & Maude.* **EMBASSY 4**—*The Brother From Another Planet.*

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Jan. 29: *The Thing* (1982); *Dawn of the Dead.* Jan. 29–30: *Top Hat; Swing Time.* Jan. 31–Feb. 2: *Fame; Hair.* Feb. 3–4: *Nostalghia; Moscow Does Not Believe in Tears.* #2—Jan. 28–29: *Moulin Rouge; Lust for Life.* Jan. 30–31: *Annie Hall; Manhattan.* Feb. 1–2: *Under Fire; Who'll Stop the Rain.* Feb. 3: *Ben-Hur.*

41. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*The Perils of Gwendoline.* #2—Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *Torchlight.*

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. *Pinocchio.*

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. *That's Dancing.*

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. *A Passage to India.*

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. *The Perils of Gwendoline.*

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. *Places in the Heart.*

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. *The Killing Fields.*

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "French Film Festival." Jan. 28: *Room at the Top.* Jan. 29–Feb. 5: "A Tribute to Claude Berri": Jan. 29–30: *Le Cinéma de Papa.* Jan. 31–Feb. 1: *The Two of Us.* Feb. 2–3: *In a Wild Moment.*

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. *Stop Making Sense.*

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. *The Flamingo Kid.*

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. *Paris, Texas.*

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. *A Sunday in the Country.*

57. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. Thru Jan. 30: *Barry McKenzie Holds His Own.* Beg. Jan. 31: *Moving Out.*

58. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—Thru Jan. 31: *The River.* Beg. Feb. 1: *Torchlight.* #2—*Mass Appeal.*

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. *Starman.* **CORONET**—*The Falcon and the Snowman.*

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. *1984.*

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. *Blood Simple.* **CINEMA II**—753-0774. *Birdy.*

61st Street and Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—*Maria's Lovers.* #2—*Fandango.*

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. *1984.*

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—*Mrs. Soffel.* #2—*2010.*

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. *That's Dancing.*

78. **UA EAST—First Ave. at 85th St.** 249-5100. *The Flamingo Kid.*

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *The Cotton Club.* Opening Feb. 1: *Tuff Turf.*

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. *The Perils of Gwendoline.*

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru Jan. 31: *Avenging Angel.* Beg. Feb. 1: *The Killing Fields.* #2—Thru Jan. 31: *Superstition.* Opening Feb. 1: *Heavenly Bodies.*

61st Street and Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. *Mrs. Soffel.*

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—*A Love in Germany.* #2—*Man of Flowers.* #3—*Amadeus.*

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—Thru Jan. 31: *The Inheritors.* Opening Feb. 1: *Man Under Suspicion.* #2—*Stranger Than Paradise.*

89. **REGENCY—B'way nr. 67th St.** 724-3700. "A Tribute to Jerome Kern": Thru Jan. 28: *The Cat and*

the Fiddle; Show Boat (1936). Jan. 29: *Look for the Silver Lining; The Helen Morgan Story.* Jan. 30: *Centennial Summer; You Were Never Lovelier.* Jan. 31: *Reckless* (1935); *The Flame Within.* Feb. 1–2: *Show Boat* (1951); *Till the Clouds Roll By.* "Alfred Hitchcock": Feb. 3–5: *Shadow of a Doubt; Saboteur.*

90. **EMBASSY 72ND STREET TWIN**—On B'way. 724-6745. #1—*The Brother From Another Planet.* #2—*A Soldier's Story.*

92. **LOEWS 83RD STREET QUAD**—On B'way. 877-3190. #1—*The Killing Fields.* #2—*The Cotton Club.* #3—*Beverly Hills Cop.* #4—*The River.*

93. **NEW YORKER**—B'way nr. 88th St. 580-7900. #1—*The Flamingo Kid.* #2—*That's Dancing.*

95. **THALIA**—95th St. W. of B'way. 222-3370. Jan. 28: *Permanent Vacation; Union City.* Jan. 29: *Richard Pryor Live on the Sunset Strip; Which Way Is Up?* Jan. 30: *Skidoo; Head.* Jan. 31: *The Boys in the Band; The Balcony.* Feb. 1: *The Texas Chainsaw Massacre; Driller Killer.* Feb. 2: *Breathless* (1959); *Shoot the Piano Player.* Feb. 3: *The Eyes, the Mouth; The Last Woman.*

96. **METRO CINEMA**—B'way nr. 99th St. 222-1200. Jan. 28: *Autumn Sonata; Face to Face.* Jan. 29: *Chilly Scenes of Winter; Between the Lines.* Jan. 30: *In the White City; The Left-Handed Woman.* Jan. 31: *Fitzcarraldo; Burden of Dreams.* Feb. 1–2: *Don Giovanni.* Feb. 3–5: *The Magic Flute.*

97. **OLYMPIA QUAD**—B'way nr. 107th St. 865-8128. #1—Thru Jan. 31: *Maria's Lovers.* Jan. 1–2: *Great Expectations* (1946); *Oliver Twist* (1948). Jan. 3–4: *Summertime; Blithe Spirit.* #2—Thru Jan. 31: *Micki & Maude; Body Double.* Beg. Feb. 1: *Torchlight.* #3—*Starman.* #4—*The Perils of Gwendoline.*

99. **ALPINE**—Dyckman St. at B'way. 567-3587. Thru Jan. 31: *Superstition.* Beg. Feb. 1: *Tuff Turf.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm. "Black Film and the Directive Image": Jan. 30, 7 p.m.: *Ganga and Hess* (1973) by Bill Gunn; filmmaker present. Naturemax Theater: Adm. $3; senior citizens and children $1.50 (each film): Daily 10:30 a.m.–3:30 p.m. (Wed., –4:30 p.m., Sat.–Sun., –4:40 p.m.): *To Fly,* and *Living Planet;* Adm. $4.50; senior citizens and children $3 (double feature): Fri., 4:30 p.m., Fri.–Sat., 6 & 7:30 p.m.: *To Fly,* and *Living Planet.*

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Jan. 30, 7:30 p.m.: *The Iron Duke* (1934) by Victor Saville.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Jan. 31, 8 p.m.: *It Don't Pay to Be an Honest Citizen* (1984) by Jacob Burckhardt. Feb. 1, 8 p.m.: *Pass the Blutwurst, Bitte* (1983) and *Go West Junger Mann* (1984) by Anthony Chase. Feb. 2, 8 p.m.: *Casual Relations* (1973) and *The Stairs* (1968) by Mark Rappaport; 11 p.m.: *Decision Before Dawn* (1951) by Anatole Litvak. Feb. 3, 5 p.m.: *Black Narcissus* (1947) by Michael Powell and Emeric Pressburger; 8 p.m.: "New Filmmakers Showcase."

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Jan. 23 at 1, 3:15, 6 & 8:30 p.m.: *L'Etranger* (1967) by Luchino Visconti.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members, senior citizens, and students $3.50. François Truffaut Festival. Feb. 2, 8 p.m.: *Fahrenheit 451* (1966).

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. $1. Feb. 2–3, 2 p.m.: *Edge of the World* (1984) by Howard Better, *Topography/-Surface Writing* (1983) by Jeffrey Skoller, and *Loose Ends* (1979) by Chick Strand.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, senior citizens, and students $3. "Before *Rashomon:* Japanese Film Treasures of the '30s and '40s." Feb. 1, 7:30 p.m.: *Horses* (1941) by Kajiro Yamamoto.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Free with museum adm. "Jewish Americana on Television": Sun. at 11:30 a.m. & 12:30 p.m., Mon. at 1 & 2:30 p.m., Tue. at 7 p.m., Fri. at 12:30 & 1:30 p.m. Thru Feb. 1: *Rendezvous With Freedom* (1973) by Marc Siegel; filmmaker present Tue. evening. Feb. 3–8: *The Golden Land.*

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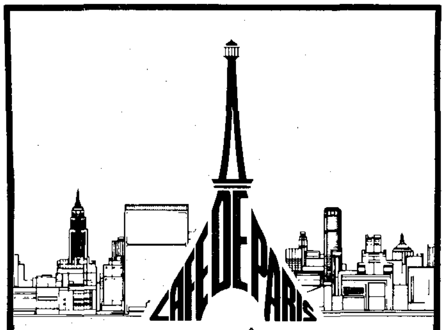

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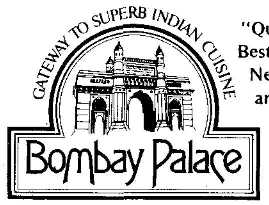
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THE KITCHEN—59 Wooster St. 925-3615. Free. Thru Feb. 2, in the **Video Viewing Room:** Tue.–Sat., 1 p.m.: *Double Lunar Dogs* by Joan Jonas; 1:30 p.m.: "Italian Women Independents"; 2:30 p.m.: *The Image of Cinema* by Raymond Bellour and Philippe Venault; 4:15 p.m.: *France/tour/detour/deux/enfants* by Jean-Luc Godard (Parts 10–12).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Feb. 2, 8 p.m.:"Slide Art—Some NYC Work": Stuart Sherman and Perry Hoberman.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Feb. 26: "Video From Vancouver to San Diego." Films: **Theater 1:** "British Film." Jan. 28, 2:30 p.m.: *The Maggie* (1954) by Alexander Mackendrick; 6 p.m.: *The Long Arm* (1956) by Charles Frend. Jan. 29, 2:30 p.m.: *I Believe in You* (1952) by Basil Dearden; 6 p.m.: *The Scapegoat* (1959) by Robert Hamer. Jan. 31, 2:30 & 6 p.m.: "A History of Camera Movement III, 1908–1913." Feb. 1, 2:30 p.m.: *His Excellency* (1952) by Robert Hamer; 6 p.m.: *Sammy Going South* (1963) by Alexander Mackendrick. Feb. 2, 2 p.m.: (See Feb. 1, 6 p.m.); 5 p.m.: *Dunkirk* (1958) by Leslie Norman. Feb. 3, 2 p.m.: (See Jan. 29, 6 p.m.); 5 p.m.: (See Feb. 1, 2:30 p.m.). **Theater 2:** Jan. 28, 3 p.m.: *The Romantic Englishwoman* (1975) by Joseph Losey; 6:30 p.m.: "Cineprobe": Films (1981–85) by Barbara Hammer; filmmaker present. Jan. 29, 3 & 6:30 p.m.: "Films From the Archives": *The African Queen* (1951) by John Huston. Jan. 31, 3 & 6:30 p.m.: "What's Happening?": *Street Music* (1979) by Nick Doob. Feb. 1, 3 p.m.: *Long Day's Journey Into Night* (1962) by Sidney Lumet; 6 p.m.: *Bluebottles* (1928) and *Day Dreams* (1928) by Ivor Montagu. Feb. 2, 2:30 p.m.: *How Green Was My Valley* (1941) by John Ford; 5:30 p.m.: *Lolita* (1962) by Stanley Kubrick. Feb. 3, 2:30 p.m.: *Young in Heart* (1938) by Richard Wallace; 5:30 p.m.: *Side Street Story* (1951) by Eduardo De Filippo.

NATIONAL COUNCIL OF JEWISH WOMEN—9 E. 69th St. 535-5900. Adm. $5. Jan. 28, 6:30 p.m.: *West of Hester Street* by Allen and Cynthia Mondell.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens and children $2. Jan. 28, 8 p.m.: *Pirosmani* (1971) by Georgi Shengelaya. Jan. 29–30, 8 p.m.: *The Times of Harvey Milk* (1984) by Richard Epstein and Richard Schmiechen. Jan. 31, 8 p.m.: *From the Life of Marionettes* (1980) by Ingmar Bergman. Feb. 1–2 at 7:30 & 10:15 p.m., Feb. 3 at 2, 5 & 8 p.m.: *Bizet's Carmen* (1984) by Francesco Rosi.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Feb. 2, 1:30 p.m.: *All the President's Men* (1976) by Alan J. Pakula.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Jan. 29, 12 noon: *What Maisie Knew* (1974) by Babette Mangolte. Jan. 31, 12 noon: "The Middle East: Lands of Paradox": *Blood and Sand: War in the Sahara* (1982).

PARSONS AUDITORIUM—66 Fifth Ave., at 12th St. Feb. 1–2, 7 p.m.: Films from the 19th Annual Film and Video Exposition. For more info., call 718-783-3077 (Brooklyn Arts and Culture Assn.).

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. "Difference: On Representation and Sexuality." Jan. 29, 7:30 p.m.: *je tu il elle* (1974) by Chantal Akerman, and *Film About a Woman Who . . .* (1974) by Yvonne Rainer. Jan. 30, 7:30 p.m.: *Committed* (1984) by Sheila McLaughlin and Lynne Tillman, and *Riddles of the Sphinx* (1977) by Laura Mulvey and Peter Wollen. Jan. 31, 7:30 p.m.: *Sydney on the River Wupper* (1982) by Bettina Woernle, and *Invisible Adversaries* (1978) by Valie Export. Feb. 1, 7:30 p.m.: *Thriller* (1979) by Sally Potter, and *Committed;* 9 p.m.: A short by Anthony McCall, et al., and *Riddles of the Sphinx*. Feb. 2, 4 p.m.: *Occupied Territory* (1982) by Candace Reckinger, *Table Conversation* (1978) by Michael Oblowitz, *An Epic Poem* (1982) by Lezli-ann Barrett, *Nightshift* (1981) by Robina Rose; 7 p.m.: *An Epic Poem,* and *je tu il elle;* 9 p.m.: A new film by Jackie Raynal, and *Invisible Adversaries*. Feb. 3, 4 p.m.: *Thriller,* and *Committed;* 7 p.m.: *Table Conversation,* and *Film About a Woman Who . . .;* 9:30 p.m.: *Light Reading* (1980) by Liz Rhodes, and *India Song* (1974) by Marguerite Duras. Free: Fri.–Sun., 2 p.m.: *Rape/Crisis* (1983) by Gary T. McDonald.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Feb. 17: "Paper Tiger Television." Jan. 29, 6:30 p.m.: A live "Paper Tiger Television" program.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. $6. "The Holocaust: Individual Responses to Chaos." Jan. 31, 8 p.m.: *The Garden of the Finzi-Continis* (1970) by Vittorio De Sica. Feb. 3, 8 p.m.: *Les Violons du Bal* (1973) by Michel Drach.

Bronx

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—*Superstition.* #2—*City Heat.*

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *The Cotton Club.* Beg. Feb. 1: *Tuff Turf.*

105. DALE—W. 231st St. at B'way. 884-5300. #1—*Beverly Hills Cop.* #2—*City Heat.*

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Jan. 31: *The Perils of Gwendoline.* Beg. Feb. 1: *Tuff Turf.* #2—Thru Jan. 31: *The Flamingo Kid.* Beg. Feb. 1: *A Passage to India.* #3—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *Amadeus.* #4—Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *Torchlight.*

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—*Beverly Hills Cop.* #2—*Avenging Angel.*

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. *That's Dancing.*

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*The Perils of Gwendoline.* #2—*Superstition.* #3—*The Flamingo Kid.* #4—*Runaway.*

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Walking the Edge.* #2—*Pinocchio.* #3—*The Perils of Gwendoline.* #4—*Starman.* #5—*Avenging Angel.* #6—*Beverly Hills Cop.* #7—*That's Dancing.* #8—*Micki & Maude.* #9—*Superstition.* #10—*The Cotton Club.* #11—*Runaway.*

Brooklyn

(Area Code 718)

201. BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *Superstition.* Beg. Feb. 1: *Torchlight.* #3—Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.* #4—Thru Jan. 31: *Surf II: The Nerds Strike Back.* Beg. Feb. 1: *The Killing Fields.* #5—*The Perils of Gwendoline.*

202. BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Avenging Angel.* #2—*Runaway.*

203. BENSONHURST-BENSON—86th St. at 20th Ave. 372-1617. #1—*Starman.* #2—Thru Jan. 31: *Superstition.* Beg. Feb. 1: *Amadeus.*

205. BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Beverly Hills Cop.* #2—*That's Dancing.* #3—*Avenging Angel.*

206. BENSONHURST-MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*The Flamingo Kid.* #2—*The Perils of Gwendoline.* #3—Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *The Killing Fields.* #4—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *Torchlight.*

208. BOROUGH PARK-WALKER—18th Ave. at 64th St. 232-4500. Beg. Feb. 1: *A Passage to India.*

210. BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *Superstition.* Beg. Feb. 1: *Tuff Turf.* #3—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *Torchlight.* #4—Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.* #5—Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *Amadeus.* #6—*The Perils of Gwendoline.*

211. BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange. 596-7070. #1—*The Cotton Club.* #2—Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *The Killing Fields.*

212. CANARSIE-TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *A Passage to India.* #2—Thru Jan. 31: *The Perils of Gwendoline.* Beg. Feb. 1: *Heavenly Bodies.* #3—Thru Jan. 31: *Superstition.*

213. COBBLE HILL-TWIN—Court St. at Butler. 596-9113. #1—*The Cotton Club.* #2—*Starman.*

223. FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Beverly Hills Cop.* #2—*The Cotton Club.*

225. FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *Heavenly Bodies.* #2—*That's Dancing.* #3—*Johnny Dangerously.* #4—*Avenging Angel.*

228. GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Jan. 31: *City Heat.* Beg. Feb. 1: *2010.*

231. MIDWOOD-AVENUE U—At E. 16th St. 336-1234. #1—Thru Jan. 31: *City Heat.* Beg. Feb. 1: *Micki & Maude.* #2—Thru Jan. 31: *Breakin' 2 Electric Boogaloo.* Beg. Feb. 1: *Places in the Heart.*

234. MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Jan. 31: *Superstition.* Beg. Feb. 1: *Torchlight.* #2—Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *A Passage to India.* #3—Thru Jan. 31: *Starman.* Beg. Feb. 1: *Tuff Turf.* #4—Thru Jan. 31: *The Flamingo Kid.* Beg. Feb. 1: *The Killing Fields.* #5—*The Perils of Gwendoline.*

235. MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. *Kuni Lemel in Cairo.*

236. PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Jan. 31: *Choose Me.* #2—Thru Jan. 31: *The Cotton Club.*

237. RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *Avenging Angel.* Beg. Feb. 1: *Heavenly Bodies.* #3—Thru Jan. 31: *The Perils of Gwendoline.* Beg. Feb. 1: *Tuff Turf.*

Staten Island

(Area Code 718)

300. ELTINGVILLE-AMBOY— 356-3800. #1—Thru Jan. 31: *Superstition.* Beg. Feb. 1: *Tuff Turf.* #2—Thru Jan. 31: *2010.* Beg. Feb. 1: *Torchlight.*

303. NEW DORP-HYLAN— 351-6601. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *Starman.* Beg. Feb. 1: *A Passage to India.*

304. NEW DORP-LANE— 351-2110. *The Perils of Gwendoline.*

305. NEW DORP-RAE— 979-0444. #1—Thru Jan. 31: *City Heat.* Beg. Feb. 1: *The Killing Fields.* #2—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *Torchlight.*

306. NEW DORP-RKO FOX PLAZA— 987-6800. #1—*The Flamingo Kid.* #2—Thru Jan. 31: *Superstition.* Beg. Feb. 1: *Tuff Turf.*

307. NEW SPRINGVILLE-ISLAND— 761-6666. #1—Thru Jan. 31: *Maria's Lovers; Avenging Angel.* Beg. Feb. 1: *The Killing Fields.* #2—*The Perils of Gwendoline.*

308. NEW SPRINGVILLE-RKO RICHMOND— 761-3103. Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.*

Queens

(Area Code 718)

401. ASTORIA-UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *The Killing Fields.* #2—Thru Jan. 31: *Maria's Lovers; Avenging Angel.* Beg. Feb. 1: *A Passage to India.* #3—*The Perils of Gwendoline.* #4—Thru Jan. 31: *The Flamingo Kid.* Beg. Feb. 1: *Tuff Turf.*

402. BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*That's Dancing.* #2—*Walking the Edge.*

403. BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—Thru Jan. 31: *The Cotton Club.* Beg. Feb. 1: *A Passage to India.* #2—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *A Passage to India.* #3—Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *Amadeus.* #4—*Micki & Maude.*

406. CORONA-PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Jan. 31: *Ninja III: The Domination.* Beg. Feb. 1: *Children of the Corn.*

407. DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*The Flamingo Kid.* #2—*The Flamingo Kid.* #3—*Johnny Dangerously.* #4—Thru Jan. 31: *Avenging Angel.* Beg. Feb. 1: *Torchlight.* #5—*The Cotton Club.* #6—*Protocol.* #7—*The River.*

408. ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Beverly Hills Cop.* #2—*The Cotton Club.*

410. FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*City Heat.* #2—*Superstition.* #3—*The Cotton Club.* #4—*Pinocchio.*

411. FLUSHING-RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Beverly Hills Cop.* #2—*Superstition.* #3—Thru Jan. 31: *Walking the Edge; Kill Squad.* Beg. Feb. 1: *Tuff Turf.*

412. FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Jan. 31: *Micki &*

Maude. Beg. Feb. 1: *A Passage to India.* #2—*Runaway.* #3—*Avenging Angel.*

413. FLUSHING-UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Jan. 31: *Pinocchio.* Beg. Feb. 1: *Tuff Turf.* #2—*The Perils of Gwendoline.* #3—Thru Jan. 31: *Emmanuelle 4.* Beg. Feb. 1: *Torchlight.* #4—*The Flamingo Kid.*

414. FLUSHING-UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*That's Dancing.* #2—*Starman.*

416. FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Jan. 31: *Amadeus.* Beg. Feb. 1: *2010.* #2—Thru Jan. 31: *City Heat.* Beg. Feb. 1: *The Cotton Club.*

417. FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *Torchlight.* #2—Thru Jan. 31: *Johnny Dangerously.* Beg. Feb. 1: *Micki & Maude.*

419. FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *That's Dancing.*

420. FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*The Flamingo Kid.* #2—*The Perils of Gwendoline.* #3—Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *A Passage to India.* #4—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *The Killing Fields.*

422. FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*The Cotton Club.* #2—*Starman.* #3—Thru Jan. 31: *Superstition.* Beg. Feb. 1: *A Passage to India.* #4—Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *Tuff Turf.* #5—Thru Jan. 31: *The Perils of Gwendoline.* Beg. Feb. 1: *Amadeus.*

423. FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Beverly Hills Cop.* #2—*Micki & Maude.*

424. GLEN OAKS-RKO—Union Tpke. at 255th St. 347-7777. Thru Jan. 31: *City Heat.* Beg. Feb. 1: *Amadeus.*

426. JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *Starman.* Beg. Feb. 1: *A Passage to India.* #3—Thru Jan. 31: *Superstition.* Beg. Feb. 1: *Heavenly Bodies.*

427. JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*The Perils of Gwendoline.* #2—Thru Jan. 31 (tent.): *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.*

428. JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Runaway.* #2—Thru Jan. 31: *Walking the Edge.* Beg. Feb. 1: *Torchlight.* #3—*2010.*

436. KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Jan. 31: *City Heat; Tightrope.* Beg. Feb. 1: *Amadeus.*

439. OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Jan. 31: *The Flamingo Kid.* Beg. Feb. 1: *Tuff Turf.* #2—*The Perils of Gwendoline.*

442. REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Jan. 31: *Breakin' 2 Electric Boogaloo; Breakin'.*

443. REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Breakin' 2 Electric Boogaloo.* #2—*Superstition.* #3—*Falling in Love.*

447. ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *Heavenly Bodies.* #2—Thru Jan. 31: *Superstition.* Beg. Feb. 1: *Tuff Turf.*

448. SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*That's Dancing.* #2—*City Heat.*

450. WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *The Cotton Club.* Beg. Feb. 1: *Tuff Turf.*

451. WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Jan. 31: *Superstition.* Beg. Feb. 1: *2010.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN-GRAND AVENUE— 223-2323. #1—Thru Jan. 31: *The Cotton Club.* Beg. Feb. 1: *A Passage to India.* #2—Thru Jan. 31: *The Perils of Gwendoline.* Beg. Feb. 1: *Torchlight.*

501. BALDWIN-RKO— 223-9230. *Runaway.*

502. BELLEROSE-RKO— 775-1351. Thru Jan. 28: *Supergirl.* Beg. Jan. 29: *Dune.*

504. BELLMORE-MOVIES— 785-4486. Thru Jan. 31: *City Heat.* Beg. Feb. 1: *Micki & Maude.*

511. EAST MEADOW-FLICK— 794-8008. #1—Thru Jan. 31: *Protocol.* #2—Thru Jan. 31: *Pinocchio.* #3—Thru Jan. 31: *Starman.*

512. EAST MEADOW-MEADOWBROOK— 731-2423. #1—*The Flamingo Kid.* #2—*The Perils of Gwendoline.* #3—Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *A Passage to India.* #4—Thru Jan. 31: *City Heat.* Beg. Feb. 1: *The Killing Fields.*

517. FLORAL PARK-RKO FLORAL— 352-2280. *Superstition.*

518. FRANKLIN SQUARE-FRANLKIN— 775-3257. #1—Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.* #2—Thru Jan. 31: *Johnny Dangerously.* Beg. Feb. 1: *Tuff Turf.*

519. GARDEN CITY-RKO ROOSEVELT FIELD— 741-4007. #1—*Superstition.* #2—*The Flamingo Kid.* #3—*Beverly Hills Cop.*

521. GARDEN CITY PARK-RKO PARK EAST— 741-8484. *Micki & Maude.*

523. GREAT NECK-SQUIRE— 466-2020. #1—Thru Jan. 31: *Johnny Dangerously.* Beg. Feb. 1: *The Killing Fields.* #2—*The Flamingo Kid.* #3—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *Tuff Turf.*

524. HEWLETT-RKO— 791-6768. Thru Jan. 28: *Supergirl.* Beg. Jan. 29: *Dune.*

526. HICKSVILLE-HICKSVILLE— 931-0749. #1—*The Perils of Gwendoline.* #2—Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *Torchlight.*

528. HICKSVILLE-MID-PLAZA— 433-2400. #1—*Protocol.* #2—*Stranger Than Paradise.* #3—*Johnny Dangerously.* #4—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *Amadeus.* #5—*A Soldier's Story.* #6—*That's Dancing.*

529. LAWRENCE-RKO— 371-0203. #1—Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *A Passage to India.* #2—*Superstition.* #3—*Beverly Hills Cop.*

530. LEVITTOWN-LEVITTOWN— 731-0516. #1—Thru Jan. 31: *Superstition.* Beg. Feb. 1: *Amadeus.* #2—Thru Jan. 31: *City Heat; Missing in Action.*

531. LEVITTOWN-LOEWS NASSAU— 731-5400. #1—*Beverly Hills Cop.* #2—*2010.* #3—*The Cotton Club.* #4—*The River.* #5—*Avenging Angel.* #6—*Walking the Edge.*

532. LONG BEACH-LIDO— 432-0056. Thru Jan. 31: *Breakin' 2 Electric Boogaloo.* Beg. Feb. 1: *City Heat.*

533. LYNBROOK-LYNBROOK— 593-1033. #1—*The Perils of Gwendoline.* #2—Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *Amadeus.* #3—Thru Jan. 31: *Avenging Angel.* Beg. Feb. 1: *Torchlight.* #4—*The Cotton Club.*

534. LYNBROOK-STUDIO ONE— 599-1444. Thru Jan. 31: *The River.*

535. MALVERNE-TWIN— 599-6966. #1—Thru Jan. 31: *City Heat.* Beg. Feb. 1: *Micki & Maude.* #2—Thru Jan. 31: *Amadeus.* Beg. Feb. 1 (tent.): *Starman.*

536. MANHASSET-MANHASSET— 627-7887. #1—Thru Jan. 31: *Starman.* Beg. Feb. 1: *Amadeus.* #2—*The Perils of Gwendoline.* #3—Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *Torchlight.*

537. MANHASSET-RKO CINEMA— 627-1300. *Beverly Hills Cop.*

540. MASSAPEQUA-PEQUA— 799-6464. *Beverly Hills Cop.*

541. MASSAPEQUA-THE MOVIES AT SUNRISE MALL— 795-2244. #1—*The Perils of Gwendoline.* #2—Thru Jan. 31: *Johnny Dangerously.* Beg. Feb. 1: *The Killing Fields.* #3—Thru Jan. 31: *Avenging Angel.* Beg. Feb. 1: *A Passage to India.* #4—*Protocol.* #5—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *Tuff Turf.* #6—*The Flamingo Kid.* #7—*Micki & Maude.* #8—Thru Jan. 31: *Pinocchio.* Beg. Feb. 1: *Torchlight.* #9—*The Cotton Club.*

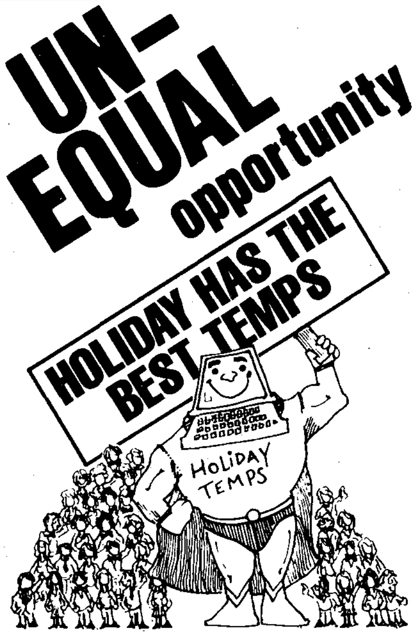
543. MERRICK-TWIN— 546-1271. #1—Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.* #2—*The River.*

544. MERRICK-MALL— 523-4424. Program unavailable.

545. NEW HYDE PARK-HERRICKS— 747-0555. #1—*The Cotton Club.* #2—*The Perils of Gwendoline.*

547. OCEANSIDE-OCEANSIDE— 536-7565. #1—Thru Jan. 31: *City Heat.* Beg. Feb. 1: *Amadeus.* #2—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *Micki & Maude.*

548. OLD BETHPAGE-CINE CAPRI— 752-1610. Thru Jan. 31: *City Heat.*



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550. PLAINVIEW-OLD COUNTRY— 931-4242. #1—Thru Jan. 31: *Starman.* Beg. Feb. 1: *A Passage to India.* #2—*Micki & Maude.*

551. PLAINVIEW-RKO MORTON VILLAGE— 938-2323. *That's Dancing.*

552. PLAINVIEW-RKO TWIN— 931-1333. #1—*Superstition.* #2—*Beverly Hills Cop.*

554. PORT WASHINGTON-MOVIES— 944-6200. #1—Thru Jan. 31: *Superstition.* Beg. Feb. 1: *Torchlight.* #2—*The Cotton Club.* #3—*Protocol.*

557. ROCKVILLE CENTRE-RKO FANTASY— 764-8000. *The Flamingo Kid.*

558. ROCKVILLE CENTRE-RKO TWIN— 678-3121. #1—*Protocol.* #2—*That's Dancing.*

559. ROSLYN-ROSLYN— 621-8488. #1—Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *A Passage to India.* #2—Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.*

561. SYOSSET-SYOSSET— 921-5810. #1—*The Flamingo Kid.* #2—*The Falcon and the Snowman.* #3—*The Killing Fields.*

562. SYOSSET-UA CINEMA 150— 364-0700. *A Passage to India.*

566. VALLEY STREAM-RKO GREEN ACRES— 561-2100. #1—*Johnny Dangerously.* #2—*Superstition.* #3—*The Flamingo Kid.*

567. VALLEY STREAM-SUNRISE— 825-5700. #1—*Starman.* #2—*Beverly Hills Cop.* #3—*That's Dancing.* #4—*2010.* #5—*Avenging Angel.* #6—*The Perils of Gwendoline.* #7—*The Cotton Club.* #8—*The Falcon and the Snowman.* #9—*Walking the Edge.* #10—*Pinocchio.* #11—*Micki & Maude.* #12—*The Killing Fields.* #13—*A Passage to India.*

571. WANTAGH-RKO— 781-6969. *Superstition.*

573. WESTBURY-DRIVE-IN— 334-3400. #1—*Beverly Hills Cop.* #2—*The Perils of Gwendoline.* #3—Thru Jan. 31: *Superstition.* Beg. Feb. 1: *Torchlight.*

574. WESTBURY-WESTBURY— 333-1911. #1—Thru Jan. 31: *Vertigo.* Beg. Feb. 1: *Rope.* #2—*Bizet's Carmen.*

Suffolk County

601. BABYLON-BABYLON— 669-3399. #1—Thru Jan. 31: *Protocol.* Beg. Feb. 1: *Torchlight.* #2—*Maria's Lovers.* #3—Thru Jan. 31: *Johnny Dangerously.* Beg. Feb. 1: *Tuff Turf.*

602. BABYLON-RKO— 669-0700. #1—*The Flamingo Kid.* #2—Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *A Passage to India.*

603. BABYLON-SOUTH BAY— 587-7676. #1—*Beverly Hills Cop.* #2—*Superstition.* #3—*The Mutilator.*

604. BAY SHORE-CINEMA— 665-1722. *The Perils of Gwendoline.*

606. BAY SHORE-LOEWS SOUTH SHORE MALL— 666-4000. #1—*That's Dancing.* #2—*Walking the Edge.*

609. BRENTWOOD-BRENTWOOD— 273-3900. Thru Jan. 31: *City Heat.* Beg. Feb. 1: *Starman.*

612. CENTER MORICHES-CENTER— 878-2100. Thru Jan. 31: *City Heat.*

616. COMMACK-MULTIPLEX— 462-6953. #1—*That's Dancing.* #2—*Protocol.* #3—*City Heat.* #4—*Beverly Hills Cop.* #5—*A Passage to India.* #6—*The Cotton Club.* #7—*Pinocchio.* #8—*The Perils of Gwendoline.* #9—*The Falcon and the Snowman.* #10—*Starman.* #11—*Runaway.* #12—*Avenging Angel.*

617. COMMACK-RKO— 499-4545. #1—*Micki & Maude.* #2—*Johnny Dangerously.*

621. CORAM-PINE— 698-6442. #1—*The Perils of Gwendoline.* #2—*Runaway.*

625. EAST HAMPTON-CINEMAS— 324-0448. #1—Thru Jan. 31: *Protocol.* Beg. Feb. 1: *A Passage to India.* #2—*The Perils of Gwendoline.* #3—Thru Jan. 31: *The Flamingo Kid.* Beg. Feb. 1: *The Killing Fields.* #4—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *Tuff Turf.* #5—Thru Jan. 31: *The Cotton Club.* Beg. Feb. 1: *Torchlight.*

627. EAST SETAUKET-RKO FOX— 473-2400. *Runaway.*

628. ELWOOD-ELWOOD— 499-7800. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.*

629. FARMINGVILLE-COLLEGE PLAZA— 698-2200. #1—Tent.: *Micki & Maude.* #2—Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *Torchlight.*

632. HUNTINGTON-RKO SHORE— 421-5200. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *A Passage to India.* #3—*Superstition.* #4—*Micki & Maude.*

633. HUNTINGTON-RKO WHITMAN— 423-1300. *The Flamingo Kid.*

634. HUNTINGTON-RKO YORK— 421-3911. *The Perils of Gwendoline.*

635. ISLIP-ISLIP— 581-5200. #1—Thru Jan. 31: *Runaway.* #2—Thru Jan. 31: *The Cotton Club.* #3—Thru Jan. 31: *Superstition.*

637. LAKE GROVE-RKO SMITH HAVEN MALL— 724-9550. *Johnny Dangerously.*

638. LAKE RONKONKOMA-LAKESIDE— 981-7100. Thru Jan. 31: *City Heat.*

639. LINDENHURST-LINDENHURST— 888-5400. Program unavailable.

640. MATTITUCK-MATTITUCK— 298-4405. #1—Thru Jan. 31: *Johnny Dangerously.* #2—*The Perils of Gwendoline.* #3—Thru Jan. 31: *The Cotton Club.*

642. NESCONSET-SMITHTOWN ALL-WEATHER INDOOR— 265-8118. *The Perils of Gwendoline.* **OUTDOOR**—Thru Jan. 31: *Runaway.*

643. NORTH BABYLON-NORTH BABYLON— 667-2495. #1—*The Cotton Club.* #2—*Runaway.*

644. NORTHPORT-NORTHPORT— 261-8600. Thru Jan. 31: *City Heat.* Beg. Feb. 1: *Micki & Maude.*

645. OAKDALE-OAKDALE— 589-8118. Thru Jan. 31: *City Heat.* Beg. Feb. 1: *Micki & Maude.*

648. PATCHOGUE-TRIPLEX— 475-0601. #1—*The Perils of Gwendoline.* #2—*Beverly Hills Cop.* #3—Thru Jan. 31: *Protocol.* Beg. Feb. 1: *The Killing Fields.*

649. PATCHOGUE-RKO PLAZA— 475-5225. #1—*Superstition.* #2—Thru Jan. 31: *2010.* Beg. Feb. 1: *A Passage to India.*

650. PATCHOGUE-SUNRISE ALL-WEATHER INDOOR— 363-7200. Thru Jan. 31: *Johnny Dangerously.* Beg. Feb. 1: *Tuff Turf.* **OUTDOOR**—Thru Jan. 31: *Avenging Angel; Body Rock.* Beg. Feb. 1: *Torchlight.*

651. PATCHOGUE-SUNWAVE— 475-7766. #1—*Runaway.* #2—*The Flamingo Kid.*

653. PORT JEFFERSON-MINI EAST— 928-6555. Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *A Passage to India.* **WEST**—Thru Jan. 31: *Protocol.* Beg. Feb. 1: *Amadeus.*

654. PORT JEFFERSON STATION-RKO BROOKHAVEN— 473-1200. Thru Jan. 28: *The Karate Kid.* Beg. Jan. 29: *Dune.*

655. RIVERHEAD-SUFFOLK— 727-3133. Thru Jan. 31: *Superstition.*

657. SAG HARBOR-SAG HARBOR— 725-0010. Thru Jan. 31: *The Bostonians.* Beg. Feb. 1: *Maria's Lovers.*

658. SAYVILLE-SAYVILLE— 589-0232. #1—Thru Jan. 31: *That's Dancing.* #2—Thru Jan. 31: *The Cotton Club.* #3—Thru Jan. 31: *Micki & Maude.*

660. SHIRLEY-TWIN— 281-4466. #1—Thru Jan. 31: *City Heat.* Beg. Feb. 1: *Micki & Maude.* #2—Thru Jan. 31: *Breakin' 2 Electric Boogaloo.* Beg. Feb. 1 (tent.): *Johnny Dangerously.*

662. SMITHTOWN-SMITHTOWN— 265-1551. *The Flamingo Kid.*

663. SOUTHAMPTON-SOUTHAMPTON— 283-1300. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.* #3—Thru Jan. 31: *City Heat.* Beg. Feb. 1: *Johnny Dangerously.*

664. STONY BROOK-LOEWS— 751-2300. #1—*Beverly Hills Cop.* #2—*The Cotton Club.* #3—*That's Dancing.*

666. WEST ISLIP-TWIN— 669-2626. #1—Thru Jan. 31: *City Heat.* Beg. Feb. 1: *Micki & Maude.* #2—Thru Jan. 31: *Falling in Love.* Beg. Feb. 1: *Amadeus.*

667. WESTHAMPTON-HAMPTON ARTS— 288-2600. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *Starman.*

668. WESTHAMPTON-WESTHAMPTON— 288-1500. Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1 (tent.): *The Flamingo Kid.*

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE— 234-7300. #1—*Runaway.* #2—Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.*

701. BEDFORD VILLAGE-CINEMA 22— 234-9577. *Beverly Hills Cop.*

702. BRONXVILLE-BRONXVILLE— 961-4030. #1—*The Perils of Gwendoline.* #2—Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *Torchlight.* #3—Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *A Passage to India.*

705. GREENBURGH-CINEMA 100— 946-4680. #1—*The Cotton Club.* #2—Thru Jan. 31: *Runaway.*

707. HARRISON-SILVER SCREEN— 835-2961. Thru Jan. 27: *Notorious; Rebecca.* Jan. 28–29: *The 39 Steps* (1935); *The Lady Vanishes* (1938). Jan. 29–Feb. 1: *Life Is a Bed of Roses.* Feb. 2–5: *Casablanca; The Maltese Falcon* (1941).

708. HARTSDALE-CINEMA— 428-2200. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—Thru Jan. 31: *Starman.* #4—Thru Jan. 31: *Protocol.*

709. LARCHMONT-PLAYHOUSE— 834-3001. Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *A Passage to India.*

710. MAMARONECK-PLAYHOUSE— 698-2200. #1—*The Perils of Gwendoline.* #2—*The Flamingo Kid.* #3—Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *Torchlight.* #4—Thru Jan. 31: *Runaway.* Beg. Feb. 1 (tent.): *The Killing Fields.*

711. MOUNT KISCO-MOUNT KISCO— 666-6900. #1—Thru Jan. 31: *The Cotton Club.* Beg. Feb. 1: *Torchlight.* #2—Thru Jan. 31: *The Perils of Gwendoline.* Beg. Feb. 1: *A Passage to India.*

712. MOUNT VERNON-PARKWAY— 664-3311. Thru Jan. 31: *City Heat.* Beg. Feb. 1: *Micki & Maude.*

714. NEW ROCHELLE-RKO PROCTORS— 632-1100. #1—Thru Jan. 31: *Superstition.* Beg. Feb. 1: *Tuff Turf.* #2—Thru Jan. 31: *Avenging Angel.* Beg. Feb. 1: *A Passage to India.* #3—Beg. Feb. 1: *Torchlight.* #4—*Maria's Lovers; Runaway.* #5—*The Perils of Gwendoline.* #6—*Walking the Edge; Kill Squad.* #7—*Beverly Hills Cop.*

715. NEW ROCHELLE-TOWN— 632-4000. Thru Jan. 31: *The Flamingo Kid.* Beg. Feb. 1: *Tuff Turf.*

716. OSSINING-ARCADIAN— 941-5200. #1—Thru Jan. 31: *The Perils of Gwendoline.* Beg. Feb. 1: *Amadeus.* #2—Thru Jan. 31: *Starman.* Beg. Feb. 1: *Tuff Turf.* #3—Thru Jan. 31: *2010.*

717. PEEKSKILL-BEACH— 737-6262. #1—*Micki & Maude.* #2—*Runaway.* #3—*Johnny Dangerously.* #4—*The Perils of Gwendoline.* #5—*Pinocchio.*

719. PEEKSKILL-WESTCHESTER MALL— 528-8822. #1—*Beverly Hills Cop.* #2—*The Flamingo Kid.* #3—Thru Jan. 31: *2010.* Beg. Feb. 1: *The Killing Fields.* #4—Program unavailable.

720. PELHAM-PICTURE HOUSE— 738-3160. Thru Jan. 31: *Amadeus.*

721. PLEASANTVILLE-ROME— 769-0720. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.*

722. RYE-RYE RIDGE— 939-8177. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Amadeus.*

723. SCARSDALE-FINE ARTS— 723-6699. *Stranger Than Paradise.*

724. SCARSDALE-PLAZA— 725-0078. Thru Jan. 31: *City Heat.* Beg. Feb. 1: *Micki & Maude.*

727. WHITE PLAINS-GALLERIA— 997-8198. #1—Thru Jan. 31: *2010.* Beg. Feb. 1: *The Killing Fields.* #2—Thru Jan. 31: *Maria's Lovers.*

728. WHITE PLAINS-UA CINEMA— 946-2820. Tent.: *The Perils of Gwendoline.*

730. YONKERS-CENTRAL PLAZA— 793-3232. #1—Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.* #2—*The Flamingo Kid.*

731. YONKERS-KENT— 237-3440. #1—Thru Jan. 31: *The Perils of Gwendoline.* Beg. Feb. 1 (tent.): *Tuff Turf.* #2—Thru Jan. 31: *Superstition.*

732. YONKERS-MOVIELAND— 793-0002. #1—*Beverly Hills Cop.* #2—*The Cotton Club.* #3—Thru Jan. 31: *Johnny Dangerously.* Beg. Feb. 1: *The Killing Fields.* #4—Thru Jan. 31: *The River.* Beg. Feb. 1: *Torchlight.*

733. YONKERS-PARK HILL— 969-4477. #1—*Superstition.* #2—*Runaway.* #3—*The Perils of Gwendoline.*

735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—*That's Dancing.* #2—*The Cotton Club.*

Rockland County

743. NANUET-MALL— 623-6336. Program unavailable.

744. NANUET-ROUTE 59— 623-3355. Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *A Passage to India.*

745. NANUET-THE MOVIES— 623-0211. #1—*Protocol.* #2—Thru Jan. 31: *The Cotton Club.* Beg. Feb. 1: *Heavenly Bodies.* #3—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *Torchlight.* #4—*The Perils of Gwendoline.* #5—Thru Jan. 31: *Micki & Maude.* #6—*The Falcon and the Snowman.*

746. NEW CITY-TOWN— 634-5100. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *Micki & Maude.*

747. NEW CITY-UA CINEMA 304— 634-8200. #1—Thru Jan. 31: *Johnny Dangerously.* Beg. Feb. 1 (tent.): *Tuff Turf.* #2—*The Perils of Gwendoline.*

748. NYACK-CINEMA EAST— 358-6631. *That's Dancing.*

751. PEARL RIVER-CENTRAL— 735-2530. *Beverly Hills Cop.*

752. PEARL RIVER-PEARL RIVER— 735-6500. *Pinocchio.*

754. SPRING VALLEY-CINEMA 45— 352-1445. *The Flamingo Kid.*

755. SPRING VALLEY-PIX— 425-6902. #1—Thru Jan. 31: *The Cotton Club.* Beg. Feb. 1: *Heavenly Bodies.* #2—Thru Jan. 31: *The Perils of Gwendoline.*

756. STONY POINT-9 W CINEMA— 942-0303. *Superstition.*

757. SUFFERN-LAFAYETTE— 357-6030. *2010.*

759. WEST HAVERSTRAW-PLAZA— 947-2220. Thru Jan. 31: *Breakin' 2 Electric Boogaloo.* Beg. Feb. 1: *Tuff Turf.*

Connecticut

(Area Code 203)
Fairfield County

772. BRIDGEPORT-RKO MERRITT— 372-3013. #1—*The Flamingo Kid.* #2—*Beverly Hills Cop.*

773. BROOKFIELD-FINE ARTS— 775-0070. #1—*Johnny Dangerously.* #2—*The River.*

774. DANBURY-CINE— 743-2200. #1—*A Passage to India.* #2—Thru Jan. 31: *Protocol.* Beg. Feb. 1: *The Killing Fields.* #3—*Micki & Maude.*

775. DANBURY-CINEMA— 748-2923. #1—*Beverly Hills Cop.* #2—*The Flamingo Kid.*

777. DANBURY-PALACE— 748-7496. #1—Thru Jan. 31: *Superstition.* Beg. Feb. 1: *Tuff Turf.* #2—Thru Jan. 31: *The Perils of Gwendoline.* Beg. Feb. 1: *Heavenly Bodies.* #3—*That's Dancing.*

778. DARIEN-PLAYHOUSE— 655-0100. Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *A Passage to India.*

779. FAIRFIELD-COMMUNITY— 255-6555. #1—*Beverly Hills Cop.* #2—*The Perils of Gwendoline.*

780. FAIRFIELD-COUNTY— 334-1411. *Superstition.*

781. GREENWICH-CINEMA— 869-6030. #1—*The River.* #2—*Protocol.*

782. GREENWICH-PLAZA— 869-4030. #1—*A Passage to India.* #2—*The Falcon and the Snowman.* #3—*Stranger Than Paradise.*

783. NEW CANAAN-PLAYHOUSE— 966-0600. *The Flamingo Kid.*

784. NORWALK-CINEMA— 838-4504. #1—*Superstition.* #2—*Protocol.*

785. NORWALK-NORWALK— 866-9202. *The Perils of Gwendoline.*

788. SOUTH NORWALK-SONO— 866-9202. Thru Jan. 29: *Dersu Uzala.* Jan. 30–Feb. 2: *The Brother From Another Planet.* Feb. 3–5: *La Balance.*

789. SPRINGDALE-STATE— 325-0250. Thru Jan. 31: *The Cotton Club.* Beg. Feb. 1: *Amadeus.*

790. STAMFORD-AVON— 324-9205. #1—Thru Jan. 31: *Superstition.* Beg. Feb. 1: *Tuff Turf.* #2—Thru Jan. 31: *The Perils of Gwendoline.* Beg. Feb. 1: *Heavenly Bodies.*

791. STAMFORD-CINEMA— 324-3100. #1—*Beverly Hills Cop.* #2—*The Flamingo Kid.* #3—Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *The Killing Fields.*

792. STAMFORD-PARK PLACE— 323-1600. #1—*Amadeus.* #2—Thru Jan. 31: *Dune.*

793. STAMFORD-RIDGEWAY— 323-5000. #1—*2010.* #2—*That's Dancing.*

794. TRUMBULL-TRANS-LUX— 374-0462. #1—*A Passage to India.* #2—Thru Jan. 31: *Protocol.* Beg. Feb. 1: *The Killing Fields.* #3—Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.*

795. WESTPORT-FINE ARTS— 227-3324. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—227-9619. *The Falcon and the Snowman.* #4—226-6666. *The Flamingo Kid.*

796. WESTPORT-POST— 227-0500. *The River.*

798. WILTON-CINEMA— 762-5678. *Johnny Dangerously.*

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON-LINCOLN— 997-6873. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *2010.* Beg. Feb. 1: *Heavenly Bodies.* #3—Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *Amadeus.*

801. HARRISON-WARNER— 482-8550. #1—Thru Jan. 31: *Johnny Dangerously.* Beg. Feb. 1: *Tuff Turf.* #2—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *Torchlight.*

803. JERSEY CITY-HUDSON PLAZA— 433-1100. #1—Thru Jan. 31: *The Flamingo Kid.* #2—Thru Jan. 31: *2010.*

804. JERSEY CITY-LOEWS— 653-4600. #1—*Beverly Hills Cop.* #2—*Walking the Edge.* #3—*Avenging Angel.*

805. JERSEY CITY-STATE— 653-5200. #1—*The Perils of Gwendoline.* #2—*Superstition.* #3—Tent.: *Runaway.* #4—Thru Jan. 31: *Breakin' 2 Electric Boogaloo; Exterminator 2.* Beg. Feb. 1: *Torchlight.*

806. SECAUCUS-LOEWS HARMON COVE— 866-1000. #1—*Avenging Angel.* #2—*Maria's Lovers.* #3—*Walking the Edge.* #4—*Micki & Maude.*

807. SECAUCUS-LOEWS MEADOW— 866-6161. #1—*Beverly Hills Cop.* #2—*The River.* #3—*That's Dancing.* #4—*The Cotton Club.* #5—*The Perils of Gwendoline.* #6—*Protocol.*

809. WEST NEW YORK-MAYFAIR— 865-2010. Thru Jan. 31: *Breakin' 2 Electric Boogaloo.* Beg. Feb. 1: *City Heat.*

Essex County

810. BLOOMFIELD-CENTER— 748-7900. Thru Jan. 31: *The Cotton Club.* Beg. Feb. 1: *A Passage to India.*

811. BLOOMFIELD-RKO ROYAL— 748-3555. #1—*Beverly Hills Cop.* #2—*Superstition.*

813. CEDAR GROVE-CINEMA 23— 239-1462. *The Perils of Gwendoline.*

817. LIVINGSTON-COLONY— 992-0800. *The Perils of Gwendoline.*

818. MAPLEWOOD-MAPLEWOOD— 763-3100. Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *A Passage to India.*

819. MILLBURN-RKO— 376-0800. #1—*That's Dancing.* #2—*The Perils of Gwendoline.*

821. MONTCLAIR-CLARIDGE— 746-5564. #1—*The River.* #2—Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.* #3—*A Love in Germany.*

822. MONTCLAIR-WELLMONT— 783-9500. #1—Thru Jan. 31: *Breakin' 2 Electric Boogaloo.* #2—Thru Jan. 31: *Walking the Edge.* #3—Thru Jan. 31: *Pinocchio.*

825. NUTLEY-FRANKLIN— 667-1777. #1—Thru Jan. 31: *The Perils of Gwendoline.* #2—Thru Jan. 31: *Runaway.* #3—Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.*

827. UPPER MONTCLAIR-BELLEVUE— 744-1455. #1—*The Flamingo Kid.* #2—Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *Torchlight.* #3—*The Cotton Club.*

828. VERONA-VERONA— 239-0880. Thru Jan. 31: *Starman.* Beg. Feb. 1: *A Passage to India.*

830. WEST ORANGE-ESSEX GREEN— 731-7755. #1—*Beverly Hills Cop.* #2—Thru Jan. 31: *Johnny Dangerously.* Beg. Feb. 1: *Torchlight.* #3—Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *The Killing Fields.*

Union County

840. BERKELEY HEIGHTS-BERKELEY— 464-8888. Thru Jan. 31: *City Heat.*

841. CRANFORD-RKO— 276-9120. #1—*That's Dancing.* #2—*Superstition.*

842. ELIZABETH-ELMORA— 352-3483. *The Cotton Club.*

846. LINDEN-TWIN— 925-9787. #1—*The Perils of Gwendoline.* #2—Thru Jan. 31: *Runaway.* Beg. Feb. 1: *Tuff Turf.*

848. ROSELLE PARK-PARK— 245-0358. Thru Jan. 31: *Supergirl; Breakin' 2 Electric Boogaloo.* Beg. Feb. 1: *Heavenly Bodies.*

849. SUMMIT-STRAND— 273-3900. *The Perils of Gwendoline.*

851. UNION-FIVE POINTS— 964-3466. Thru Jan. 31: *The Perils of Gwendoline.* Beg. Feb. 1: *The Killing Fields.*

852. UNION-LOST PICTURE SHOW— 964-4497. Thru Jan. 31: *A Love in Germany.* Beg. Feb. 1 (tent.): *Amadeus.*

854. UNION-RKO— 686-4373. #1—Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *A Passage to India.* #2—*Beverly Hills Cop.*

857. WESTFIELD-RIALTO— 232-1288. #1—Thru Jan. 31: *Maria's Lovers.* Beg. Feb. 1: *Torchlight.* #2—*The Perils of Gwendoline.* #3—Thru Jan. 31: *Runaway.* Beg. Feb. 1 (tent.): *Amadeus.*

858. WESTFIELD-TWIN— 654-4720. #1—*The Cotton Club.* #2—*Protocol.*

Bergen County

860. BERGENFIELD-BERGENFIELD— 385-1600. *Beverly Hills Cop.*

861. CLOSTER-CLOSTER— 768-8800. Thru Jan. 31: *Runaway.* Beg. Feb. 1 (tent.): *A Passage to India.*

862. EDGEWATER-LOEWS SHOWBOAT— 941-3660. #1—*Walking the Edge.* #2—*The Cotton Club.* #3—*That's Dancing.* #4—*Avenging Angel.*

863. EMERSON-TOWN— 261-1000. Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *A Passage to India.*

864. FAIR LAWN-HYWAY— 796-1717. #1—*The Perils of Gwendoline.* #2—Thru Jan. 31: *Micki & Maude; Maria's Lovers.* Beg. Feb. 1: *Torchlight.*

866. FAIRVIEW-TWIN— 941-2424. #1—*Beverly Hills Cop.* #2—Program unavailable.

867. FORT LEE-LINWOOD— 944-6900. #1—*The Perils of Gwendoline.* #2—Thru Jan. 31: *The Flamingo Kid.* Beg. Feb. 1: *The Killing Fields.*

868. FORT LEE-SHARON— 224-0202. Thru Jan. 31: *Micki & Maude.* Beg. Feb. 1: *A Passage to India.*

873. OAKLAND-TWIN— 337-4478. #1—Thru Jan. 31: *2010.* Beg. Feb. 1: *Starman.* #2—Thru Jan. 31: *Amadeus.* Beg. Feb. 1: *A Passage to India.*

874. PALISADES PARK-PARK LANE— 944-1086. #1—Thru Jan. 31: *City Heat.* Beg. Feb. 1: *Amadeus.* #2—Thru Jan. 31: *2010.* Beg. Feb. 1: *Micki & Maude.*

875. PARAMUS-BERGEN MALL— 845-4449. *The Falcon and the Snowman.*

876. PARAMUS-CINEMA 35— 845-5070. *The River.*

878. PARAMUS-RKO ROUTE 4— 487-7909. #1—*Beverly Hills Cop.* #2—*That's Dancing.* #3—*The Cotton Club.* #4—*The Flamingo Kid.* #5—*The Flamingo Kid.* #6—*Starman.* #7—*The Killing Fields.* #8—*Johnny Dangerously.* #9—*Beverly Hills Cop.* #10—*A Passage to India.*

879. PARAMUS-RKO ROUTE 17— 843-3830. #1—*Avenging Angel.* #2—*Superstition.* #3—*2010.*

880. RAMSEY-CINEMA— 825-2090. Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.*

881. RAMSEY-INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK-RIALTO— 641-0617. Thru Jan. 31: *City Heat.* Beg. Feb. 1: *Amadeus.*

883. RIDGEWOOD-RKO WARNER— 444-1234. #1—*Beverly Hills Cop.* #2—*The Flamingo Kid.* #3—*Protocol.* #4—*Starman.*

884. RIDGEWOOD—ROSEBUD— 670-9183. Jan. 28–31: *South Pacific.* Feb. 1–3: *The Adventures of Sherlock Holmes; Charlie Chan at Monte Carlo.*

885. RUTHERFORD-WILLIAMS CENTER— 933-3700. #1—Thru Jan. 31: *City Heat.* Beg. Feb. 1: *Amadeus.* #2—Thru Jan. 31: *The Perils of Gwendoline.* Beg. Feb. 1: *Micki & Maude.*

886. TEANECK-MOVIE CITY— 836-3334. #1—*The Perils of Gwendoline.* #2—*The Cotton Club.* #3—*Starman.*

887. TENAFLY-BERGEN— 567-0004. Thru Jan. 31: *That's Dancing.* Beg. Feb. 1: *Heavenly Bodies.*

888. WASHINGTON TOWNSHIP-CINEMA— 666-2221. Thru Jan. 31: *The River.*

889. WESTWOOD-PASCACK— 664-3200. *The Perils of Gwendoline.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be *inappropriate for young children.***
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York*'s critic.**

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 6, 86, 109, 203, 210, 403, 416, 422, 424, 436, 528, 530, 533, 535, 536, 547, 653, 666, 716, 720, 722, 789, 792, 800, 852, 857, 873, 874, 882, 885

BARRY MC KENZIE HOLDS HIS OWN—(1 hr. 33 min., '84) A comedy about a bunch of Australians in Europe who end up in Transylvania while trying to get home. With Barry Crocker, Donald Pleasence, and Barry Humphries as Edna Everage. Written by Humphries and Bruce Beresford; dir. Beresford. 57

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly *Hills to investigate, and falls in with silky art-gallery* types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. *(Dec. 10, 1984)* R. 25, 33, 80, 92, 104, 105, 111, 118, 201, 205, 210, 223, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 537, 540, 552, 567, 573, 603, 616, 628, 632, 648, 663, 664, 667, 701, 708, 714, 719, 721, 722, 732, 746, 751, 772, 775, 779, 791, 795, 800, 804, 807, 811, 830, 854, 860, 866, 878, 883

BIRDY—(2 hr., '84) A weird, literary idea for a movie, and damned if it doesn't almost work. Nicolas Cage is an ordinary Joe growing up in sixties Philadelphia, Matthew Modine an odd, obsessed boy whom Cage grows to love and protect. Birdy—as the Modine character is called—loves birds of all sorts and wants to fly. He's so enthralled by birds that he's barely human—he looks at girls with complete indifference. The scenes of the two boys growing up are often funny and oddly affecting, but unfortunately the story has an oppressive framing device—in the "present" (i.e., around 1970), both boys have become wrecked Vietnam veterans. Birdy has gone catatonic and perches (literally) on his bed, stark naked, and his friend walks around with a horrible bandage covering most of his face. In their scenes as vets, Cage is grossly sentimental and loud, and Modine's beatific stare grows monotonous. See it, though, for the bird visions, and the amazing bird "flights." From the William Wharton novel. Dir. Alan Parker. (Jan. 21, 1985) R. 62

★ **BIZET'S CARMEN**—(2 hr. 32 min., '84) In French, Eng. subtitles. Vibrant and spectacular and emotionally satisying. Director Francesco Rosi has returned to the story's cultural roots—the towns, hills, plains, and social hierarchy of Andalusia. The opening bullfighting scene sets the mood—the bull killed in *Carmen* is of course Don José (Placido Domingo), who is goaded and mastered by Carmen (Julia Migenes-Johnson) and then destroyed by his helpless passion for her. Rosi's view of the material is both harshly realistic and theatrical, both objective and romantic—the movie transcends the usual boundaries of style and reaches a new synthesis of its own. The American-born Migenes-Johnson is the fleshiest and most alarmingly volatile *Carmen in years. Even better: She has a sense of humor.* As an actor, Domingo is a little too straight for her, but his singing is lustrous and powerful. With Ruggero Raimondi and Faith Esham. (Oct. 8, 1984) PG. 14, 574

★ **BLOOD SIMPLE**—(1 hr. 36 min., '84) A hair-raising and funny gothic thriller, set in Texas, in which the characters are driven by lust, jealousy, and greed—the immemorial trinity of pulp fiction. The director, Joel Coen, making his debut, has a deliberate, slightly hokey, up-from-horror-films style, but also enough humor to prevent his material from turning into crude, primal pulp. Working with his brother, Ethan, Coen has created a story rich in surprise, betrayal, and coincidence—a thoroughly satisfying, old-fashioned tale, with roots in the heated, sex-driven crime stories of James M. Cain and Jim Thompson. The principals are Abby (Frances McDormand), a bored near-slut; Ray (John Getz), the not-too-bright stud bartender she convinces to run away with her; her husband, Marty (Dan Hedaya); and the vicious divorce detective, Visser (M. Emmet Walsh), whom Marty hires to kill the couple. The Coens put these four primitives through a crazy round of double crosses and misunderstandings that grow in hilarity even as they remain strictly logical. The movie has numerous perverse touches and a horror-film edge, yet it never passes over into the supernatural—the sense of the uncanny is produced strictly through realistic means. An amazing first film. (Jan. 21, 1985) R. 62

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 38, 90, 788

CHAMBRE 666—(45 min., '82) In various languages with Eng. subtitles. Director Wim Wenders conducts several interviews with international filmmakers (including Jean-Luc Godard, Rainer Werner Fassbinder, *Werner Herzog, Steven Spielberg, and Michelangelo* Antonioni) about the future of cinema, all in room 666 of the Hotel Martinez during the 1982 Cannes Film Festival. 2

CHOOSE ME—(1 hr. 54 min., '84) Another of Alan Rudolph's self-conscious movies about shallow, lost people in Los Angeles. This one has some laughs and a pastiche of pretty visual styles, but it's still painfully mannered. Keith Carradine is the escaped mental patient who mesmerizes all the women, Lesley Ann Warren the unhappy owner of a bar, Geneviève Bujold a radio sex advisor who knows nothing about sex, Patrick Bauchau a gangster, and Rae Dawn Chong a pathetic barfly who writes poetry and grows jealous of her husband. (Nov. 19, 1984) R. 16, 236

CITY HEAT—(1 hr. 34 min., '84) A bantering pastiche of old gangster and private-eye movies set in a darkened studio mock-up of early-thirties Kansas City. Burt Reynolds, an ineffective though dapper private dick, and Clint Eastwood, a police detective who likes to settle problems with his guns, team up in an amusing partnership. Burt, doing his best work in years, races around, winks, falls off his feet, while Clint, as silent as a grave, actually gets the laughs. The director, Richard Benjamin, uses Clint Eastwood's myth as a joke, but it's a spooky, uneasy joke. When Eastwood starts blasting people away, the jocular mood of the movie turns sour. Rip Torn is on hand as a big-time gangster, and Madeline Kahn reprises her screechy sex-bomb routine. *City Heat* borrows from all over the place—particularly from Humphrey Bogart movies and *The Sting*. It's both entertaining and stale, funny and crass. (Dec. 10, 1984) PG. 11, 32, 103, 105, 228, 231, 305, 410, 416, 424, 436, 448, 504, 512, 530, 532, 535, 547, 548, 609, 612, 616, 638, 644, 645, 660, 663, 666, 712, 724, 809, 840, 874, 882, 885

THE COTTON CLUB—(2 hr. 1 min., '84) This whirling, fiery pinwheel of a movie leaves a jangled, unsatisfying imprint on the mind. There's an exciting, sustained atmosphere of danger and glamour and some brilliant bits, but director Francis Coppola and writer William Kennedy imposed a mechanical symmetry on the material without ever combining the film's two genres—gangster films and musical comedy—in a way that has any emotional power. Composing the movie for "pace," in tiny, lightning-fast scenes, Coppola relies on "typical" incidents—and so, despite its length, the picture feels thin and movie-ish. Richard Gere, weightless as always, is at the center as a cornet player, and this makes no sense, since whites did not play at the Cotton Club. The filmmakers invent flimsy reasons for him to be there, but he never really fits into the movie. The on-stage numbers are shoehorned into the picture without any connection to the plot, and Coppola shoots them in fragments—just when you are getting involved in what the dancers are doing, there's a cut. But some of the performers don't come off badly, especially James Remar as Dutch Schultz, Bob Hoskins as Owney Madden (the gangster-owner of the club), and Julian Beck and Fred Gwynne as their respective subordinates. With Gregory Hines, Lonette McKee, Diane Lane, and Nicolas Cage. (Dec. 17, 1984) R. 25, 33, 80, 92, 104, 118, 211, 213, 223, 236, 403, 407, 408, 410, 416, 422, 450, 500, 531, 533, 541, 545, 554, 567, 616, 625, 635, 640, 643, 658, 664, 705, 711, 732, 735, 745, 755, 789, 807, 810, 827, 842, 858, 862, 878, 886

FALASHA—EXILE OF THE BLACK JEWS—(1 hr. 20 min., '84) A Canadian documentary about the ongoing persecution of black Jews in Ethiopia; the film was a catalyst for Israeli rescue efforts. Dir. Simcha Jacobovici. 2

THE FALCON AND THE SNOWMAN—(2 hr. 11 min., '85) Reviewed in this issue. R. 20, 24, 36, 60, 561, 567, 616, 745, 782, 795, 875

FANDANGO—(1 hr. 31 min., '85) In 1971, five fraternity brothers go on a fling across Texas and Oklahoma the weekend before their graduation. With Kevin Costner, Judd Nelson, Sam Robards, Chuck Bush, and Brian Cesak. Written and directed by Kevin Reynolds. PG. 70

★ **THE FLAMINGO KID**—(1 hr. 40 min., '84) A crudely conceived, often sentimental coming-of-age comedy that is surprisingly blunt about money. Neal Marshall's screenplay is a morality tale about the *nouveaux riches* and the working class. Matt Dillon, the son of an honest-prole plumber from Brooklyn, spends the summer working at a beach club in Long Island, hobnobbing with friends whose parents have prospered and moved to "The Island." During the summer, Matt falls under the influence of Richard Crenna, the gin-playing "king" of the club, a sleazily likable foreign-car dealer with a smooth line of patter. Which daddy is the boy going to embrace? The issues are laid out too patly, but the movie is lively and funny, and it neatly captures the atmosphere of the gaudy pink cabana club, with its brown-breasted girls in bikinis, its nerdy, giggling boys, its summer-long gin games. Dillon turns in a creditable performance, and all the actors are good, even Crenna, who pulls more guile and humor out of his role than one had thought possible. Directed, rather crassly, by Garry Marshall. (Jan. 7, 1985) PG-13. 21, 37, 54, 78, 93, 109, 114, 206, 234, 306, 401, 407, 413, 420, 439, 512, 519, 523, 541, 557, 561, 566, 602, 625, 633, 651, 662, 668, 710, 715, 719, 730, 754, 772, 775, 783, 791, 795, 803, 827, 867, 878, 883

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman Nlxau. (July 30, 1984) PG. 73

HEAVENLY BODIES—(1 hr. 29 min., '85) A contemporary musical about a dancer who decides, with the help of her friends, to pursue her dreams. With Cynthia Dale, Patricia Idlette, Pam Henry, Richard Rebiere, Laura Henry, George Walter Alton. Dir. Lawrence Dane. R. 23, 32, 83, 201, 210, 212, 225, 237, 308, 426, 427, 447, 518, 543, 559, 628, 663, 700, 721, 730, 745, 755, 777, 790, 794, 800, 821, 825, 848, 880, 887

L'HOMME BLESSE—(1 hr. 50 min., '84) In French, Eng. subtitles. The coming-of-age drama of an eighteen-year-old boy who falls in love with an older man one summer in provincial France. With Jean-Hughes Anglade, Roland Bertin, Vittorio Mezzogiorno, Liza Kreuzer. Dir. Patrice Chéreau. 6

THE INHERITORS—(1 hr. 29 min., '83) In German, Eng. subtitles. The best reason for seeing it is that the neo-Nazi party in West Germany successfully intimidated theater owners there into pulling it out of their movie houses. Written and directed by the Austrian Walter Bannert, it is a cautionary tale—a story of seduction. A fresh-faced, fifteen-year-old boy (Nikolas Vogel), oppressed at home, finds violent and erotic satisfactions in the neo-Nazi movement of today. The movie is execrably directed, the acting terrible, the violence unconvincing, the sex . . . puzzling. Bannert shows the pie-faced party girls submitting to their teenage conquerors—his point of view is not all that different from that of a hard-core porno flick. The explicitly political scenes are better, capturing the way party rallies avoid the laws banning Nazi insignia while evoking the emotional and psychological atmosphere of the Nazi past. In this view, fascism makes an appeal that young boys, in particular, find hard to resist. Despite the movie's ineptitudes, there's enough intelligence in this approach to the issues to make the movie disturbing. (Jan. 28, 1985) 88

JOHNNY DANGEROUSLY—(1 hr. 28 min., '84) A satire of gangster films, with Michael Keaton, in the title role, as a poor but honest young man of the 1930s who joins the mob to pay for his mother's pancreas operation and becomes a top criminal. With Joe Piscopo, Marilu Henner, Maureen Stapleton, Griffin Dunne, Peter Boyle, Richard Dimitri, Glynnis O'Connor, Danny DeVito. Dir. Amy Heckerling. PG-13. 32, 225, 407, 418, 518, 523, 528, 541, 566, 601, 617, 637, 640, 650, 660, 663, 717, 732, 747, 773, 798, 801, 830, 878

★ **THE KILLING FIELDS**—(2 hr. 19 min., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the moral implication that a guilty conscience is as painful as incarceration. Sam Waterston's tearful, self-righteous performance doesn't help, but Cambodian refugee Haing S. Ngor is superb. (Nov. 12, 1984) R. 14, 30, 48, 83, 92, 201, 206, 211, 234, 305, 307, 401, 420, 512, 523, 541, 561, 567, 625, 648, 710, 719, 727, 732, 774, 791, 794, 830, 851, 867, 878

A LOVE IN GERMANY—(1 hr. 50 min., '84) In German, Eng. subtitles. How can anyone sit patiently through a seriously intended movie in which no one appears to have an I.Q. of over 70? Set in a small, lovely town in the Fatherland during World War II, the picture is about a lonely wife (Hanna Schygulla) who takes up with a young Polish POW (Piotr Lysak). A slender boy, maybe twenty, with a slight mustache and pale, pale skin, the Pole is neither handsome nor commanding, and he says little. Yet the wife, well aware of the forbidden nature of the relationship, takes not the slightest precaution to protect either him or herself. The tragic ending is utterly predictable, so one searches for some darker purpose. Was the director, Andrzej Wajda, trying to suggest that the woman is a selfish bitch who destroys the boy out of perversity? That might have been an interestingly nasty idea for a movie, but it's not the movie that Wajda has made. Schygulla, playing the role in the style of an unhinged Garbo, glides into the clinches like a wedge of Jell-O heading for the floor. From a Rolf Hochhuth novel. (Dec. 10, 1984) R. 86, 821, 852

MAN OF FLOWERS—(1 hr. 31 min., '83) An Australian comedy about a reclusive art collector with eccentric sexual tastes. With Norman Kaye, Alyson Best, and Werner Herzog. Dir. Paul Cox. 86

MAN UNDER SUSPICION—(2 hr. 6 min., '84) In German, Eng. subtitles. When a young man shoots into the air at a political meeting for no apparent reason, the incident results in a legal battle to prove the involvement of a terrorist alliance. With Maximilian Schell, Lena Stolze, Wolfgang Kieling, Robert Aldini. Dir. Norbert Kückelmann. 88

MARIA'S LOVERS—(1 hr. 43 min., '85) After World War II, a soldier returns to his home in Pennsylvania and finds that the woman he loves has grown and changed. With Nastassja Kinski, John Savage, Robert Mitchum, Keith Carradine, Vincent Spano. Dir. Andrei Konchalovsky. 16, 41, 70, 97, 206, 210, 307, 401, 403, 418, 420, 422, 529, 536, 601, 629, 657, 668, 702, 710, 714, 727, 744, 791, 806, 827, 830, 857, 864

MASS APPEAL—(1 hr. 39 min., '84) An adaptation of the Broadway play by Bill C. Davis about a radical young seminarian who is befriended by a more politically diplomatic, middle-aged priest. With Jack Lemmon, Zeljko Ivanek, Charles Durning, and Louise Latham. Screenplay by Davis. Dir. Glenn Jordan. PG. 58

MICKI & MAUDE—(1 hr. 57 min., '84) Playwright Jonathan Reynolds wrote the script of this Blake Edwards farce, and some of the lines are brighter than usual for an Edwards movie, but Edwards's half-creepy attitudes come through anyway. The hero, Rob Salinger (Dudley Moore), wants to have a baby more than anything in the world, but his wife, Micki (Ann Reinking), a successful lawyer, doesn't have the time. Rob falls in love with Maude (Amy Irving), a beautiful young cellist, and suddenly both women are pregnant. Rob races back and forth between the two women, lying to both. That he behaves like a snake is an acceptable comic convention. That the filmmakers make all sorts of excuses for him (he didn't *mean* to cause anyone any harm) is, on the other hand, rather pathetic. The movie reaches its climax in a deftly played and directed but grossly conceived scene in which (of course) both women have their babies at once. Moore gives his best performance in years, Irving is magnetically sexy, but Ann Reinking is stiffly great-ladyish just when she's supposed to be a good sport. The movie is a lot like a soon-to-be-cancelled TV sitcom, and the mechanically farcical nature of the material wears one down. (Jan. 14, 1985) PG-13. 38, 97, 109, 118, 212, 231, 234, 403, 412, 418, 423, 447, 504, 512, 521, 526, 533, 535, 541, 547, 550, 559, 567, 602, 617, 629, 632, 644, 645, 653, 658, 660, 666, 702, 709, 712, 717, 724, 745, 746, 774, 778, 800, 806, 818, 854, 863, 864, 868, 874, 885

MRS. SOFFEL—(1 hr. 50 min., '84) Honorable, well crafted, but impoverished. Mel Gibson, sporting an American accent that evokes both Henry Fonda and John Wayne, plays a convicted robber and murderer who is awaiting execution in a Pittsburgh prison along with his brother (Matthew Modine). The year is 1901, and the prison warden's wife (Diane Keaton) is a high-minded and pious lady who tries to improve the prisoners' souls with readings from the Bible. Gibson seduces her through the bars, and she helps him escape; she escapes, too, leaving the warden's prison-like apartment (and her children) behind. It's a sexy story, but the Australian director Gillian Armstrong (*My Brilliant Career*) shoots everything in such a somber, rigidly unsensational style that she takes the excitement out of it. The movie is so sober and quiet that it's setting doesn't seem to be American. Yet Gibson and Keaton are both excellent, and the final shoot-out in the snow is miraculously beautiful. (Jan. 14, 1985) PG-13. 72, 85

MOVING OUT—(1 hr. 31 min., '84) Before an Australian boy moves from the city in which he grew up, he's determined to have one last fling. With Vince Colosimo. Dir. Michael Pattinson. 57

1984—(2 hr. 3 min., '84) Completely boring. Almost every shot is iron gray, with wet, dank, colorless backgrounds and milky lighting. The buildings are bombed out or defaced, the people pasty-faced automatons. This latest version of Orwell's novel has been made in a spirit of misguided fidelity that should not be confused with talent. The movie is so lifeless it could have been conceived by the book's familiar hero, Winston Smith (John Hurt), after he has been brainwashed. (Jan. 28, 1985) R. 61, 71

PARIS, TEXAS—(2 hr. 30 min., '84) A fiasco. America's hottest playwright, Sam Shepard, wrote it, and Wim Wenders directed it, and what results from this doubling up of obsessions with America as myth is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes. Harry Dean Stanton, the favorite actor of Hollywood hipsters, stars as the Man of the West—the mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up four years ago. After wandering in the desert, Stanton collects his towheaded child (Hunter Carson) who has been raised by his brother, and heads for Texas to find Kinski. Much of the dialogue is flat and impersonal, and the great Stanton gives a neutral performance. Wenders sends the characters through a western landscape that has passed into self-conscious myth; some of the images look like postcards, some like photo-realist paintings. The final scenes resolve the movie *visually*, but we're left with nothing more than the myth of the Westerner, the myth of the loner, and so on. With Dean Stockwell and Aurore Clément. (Nov. 19, 1984) R. 55

★ **A PASSAGE TO INDIA**—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 45, 109, 208, 212, 234, 303, 401, 403, 412, 420, 422, 426, 500, 512, 529, 541, 550, 559, 562, 567, 602, 616, 625, 632, 649, 653, 702, 708, 709, 711, 714, 744, 774, 778, 782, 794, 795, 810, 818, 828, 854, 861, 863, 868, 873, 878

THE PERILS OF GWENDOLINE—(1 hr. 28 min., '84) An erotic adventure based on John Willie's comic strip, "The Adventures of Gwendoline." With Tawny Kitaen and Brent Huff. Dir. Just Jaeckin. R. 9, 41, 46, 82, 97, 109, 114, 118, 201, 206, 210, 212, 234, 237, 304, 307, 401, 413, 420, 422, 427, 439, 500, 512, 526, 533, 536, 541, 545, 567, 573, 604, 616, 621, 625, 634, 640, 642, 648, 702, 710, 711, 714, 716, 717, 728, 731, 733, 745, 747, 755, 777, 779, 785, 790, 805, 807, 813, 817, 819, 825, 846, 849, 851, 857, 864, 867, 885, 886, 889

PLACES IN THE HEART—(1 hr. 50 min., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose, but Benton's taste and craftsmanship only disguise how sentimental the material is at heart. (Oct. 1, 1984) PG. 47, 231

REPO MAN—(1 hr. 32 min., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 5

THE RIVER—(2 hr. 2 min., '84) A hardworking American farming family, struggling against powerful agribusiness interests, is beset by natural and financial disasters. With Mel Gibson, Sissy Spacek, Scott Glenn, Shane Bailey, Becky Jo Lynch. Dir. Mark Rydell. PG-13. 16, 58, 92, 407, 531, 534, 543, 732, 773, 781, 796, 807, 821, 876, 888

A SOLDIER'S STORY—(1 hr. 42 min., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, an inverted racist and martinet so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed in tight close-up, is portentous and gravelly, in the Jack Webb manner. Norman Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. (Oct. 1, 1984) PG. 16, 38, 90, 528

★ **STARMAN**—(1 hr. 55 min., '84) Jeff Bridges gives a brilliantly inventive and witty performance as an extraterrestrial who lands on Earth and takes the form of Karen Allen's dead husband. Bridges's Starman, trying desperately to pass as *Homo erectus*, can't quite get the moves right—he stands up so straight his neck turns into a pole, he jerks his head around like a bird seeking feed, and from time to time he flashes a grin that looks like Lawrence Welk's famous smile. The movie, a thriller in form, is derivative and rather cheesy—*E.T.* with sex—but it has a good heart, and Bridges's performance keeps one involved. Dir. John Carpenter. (Dec. 17, 1984) PG. 20, 22, 35, 60, 97, 118, 203, 213, 234, 303, 414, 422, 426, 511, 535, 536, 550, 567, 609, 616, 667, 708, 716, 828, 873, 878, 883, 886

★ **STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 51

★ **STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 88, 528, 723, 782

★ **A SUNDAY IN THE COUNTRY**—(1 hr. 34 min., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducreux) suffers, for he sees the colors as we all do, without the transforming imagination of a Monet or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 56

THAT'S DANCING!—(1 hr. 45 min., '85) A pleasant compilation of dance sequences from throughout the history of film. Moviegoers curious to see the kind of glory Coppola missed in *The Cotton Club* should catch the amazing tap-dance duet by the Nicholas Brothers. Introduced by Gene Kelly, Ray Bolger, Liza Minnelli, Sammy Davis Jr., and Mikhail Baryshnikov. Dir. Jack Haley Jr. (Jan. 28, 1985) G. 20, 44, 74, 93, 113, 118, 201, 205, 210, 211, 225, 308, 402, 414, 419, 427, 448, 518, 528, 543, 551, 558, 559, 567, 606, 616, 628, 658, 663, 664, 700, 721, 722, 730, 735, 748, 777, 793, 794, 807, 819, 821, 825, 841, 862, 878, 880, 887

THE TIMES OF HARVEY MILK—(1 hr. 27 min., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3

TUFF TURF—(1 hr. 52 min., '85) Violence erupts at a Los Angeles high school terrorized by a teenage gang when a new student arrives and sets his sights on the gang leader's girlfriend. With James Spader, Kim Richards, Paul Mones, Matt Clark, Claudette Nevins, Olivia Barash, Robert Downey. Dir. Fritz Kiersch. R. 33, 80, 99, 104, 109, 210, 234, 237, 300, 306, 401, 411, 413, 422, 439, 447, 450, 518, 523, 541, 601, 625, 650, 714, 715, 716, 731, 747, 759, 777, 790, 801, 846

2010—(1 hr. 56 min., '84) A sequel to Stanley Kubrick's 1968 science-fiction film, *2001: A Space Odyssey*, based, as was the original, on a novel by Arthur C. Clarke about an expedition to a black monolith of unknown and alien origin orbiting Jupiter. With Roy Scheider, John Lithgow, Helen Mirren, Bob Balaban, Keir Dullea. Dir. Peter Hyams. PG. 25, 31, 72, 228, 300, 416, 428, 451, 531, 567, 649, 716, 719, 727, 757, 793, 800, 803, 873, 874, 879

Revivals

ANNIE HALL—(1 hr. 33 min., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Wisconsin girl who comes to Manhattan. 13, 39

BEN-HUR—(3 hr. 37 min., '59) Gore Vidal, who worked on the screenplay, claims that he recast the movie as a story of frustrated homosexual love. No one else, however, has been able to detect anything so profound in this big, heavy, solemn epic of the Roman Empire, starring Charlton Heston as the Jewish prince who becomes a galley slave and then takes up Christianity, Stephen Boyd as the Roman officer Messala, and a supporting cast of oh, thousands at least. The chariot race at the end is worth the wait. Dir. William Wyler. 39

BREATHLESS (1959)—(1 hr. 29 min.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. 95

BUS STOP—(1 hr. 36 min., '56) A fast, rowdy comedy about an exuberant cowboy and the saloon singer he sets his sights on. With Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field and Robert Bray. Dir. Joshua Logan. 10

THE CONFORMIST—(1 hr. 55 min., '70) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal" and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From the novel by Alberto Moravia. 13

DONA FLOR AND HER TWO HUSBANDS—(1 hr. 46 min., '78) In Portuguese, Eng. subtitles. A Brazilian sex farce satirizing conventional attitudes toward women. The widow of a sexually exciting compulsive gambler and womanizer remarries a man both solicitous and very dull. The deceased "returns." With Sonia Braga and Jose Wilker. Dir. Bruno Barreto. 2

HAIR—(2 hr. 1 min., '79) Milos Forman has turned the sixties Broadway musical into an audacious, imposing, challenging work, better than the original. With John Savage and Treat Williams. 39

THE MAGIC FLUTE—(2 hr. 14 min., '75) In Swedish, Eng. subtitles. Ingmar Bergman's enchanting version of the Mozart opera suggests that he should take more frequent holidays from anxiety, despair, and God. Bergman's staging is fluid and intimate in a way that opera on stage could never be, and Mozart's drama of the trials of love emerges with clarity and force. 96

MOSCOW DOES NOT BELIEVE IN TEARS—(2 hr. 32 min., '81) In Russian, Eng. subtitles. Three provincial girls come to Moscow in 1958 looking for work, love, and marriage; the movie traces their destiny through the mid-seventies. This Oscar-winning Soviet comedy is rather conventional (the style is forties-M-G-M) and its pace is slow, but it has something going for it—our curiosity about the bourgeois concerns of people in the USSR. Dir. Vladimir Menshov. 39

MURDER AHOY—(1 hr. 33 min., '64) The plot is flimsy, but Dame Margaret Rutherford, as Agatha Christie's Miss Marple, is a joy to watch. Lionel Jeffries stands out among the supporting actors. Dir. George Pollack. 10

MURDER AT THE GALLOP—(1 hr. 21 min., '63) A lively, amusing Agatha Christie mystery, with Miss Marple delightfully played by Dame Margaret Rutherford. Based on *After the Funeral*. Dir. George Pollack. 10

PINOCCHIO—(1 hr. 28 min., '40) Walt Disney's animated classic, based on Carlo Collodi's children's story of a wooden puppet who is brought to life and who must prove himself worthy of becoming a real boy. Featuring the characters Jiminy Cricket and Geppetto the wood-carver, and an Oscar-winning score of five original songs, including, "When You Wish Upon a Star." Ben Sharpsteen and Hamilton Luske, supervising directors. G. 42, 118, 410, 413, 511, 541, 567, 616, 717, 752, 822

THE PRINCE AND THE SHOWGIRL—(1 hr. 57 min., '57) A thin but very funny romantic comedy about an American showgirl (Marilyn Monroe) in London in 1911, and her Balkan prince (Laurence Olivier). Dir. Olivier. 10

RICHARD PRYOR LIVE ON THE SUNSET STRIP—(1 hr. 28 min., '82) In this screamingly funny concert film shot in December, 1981, at the Palladium in Los Angeles, Richard Pryor works directly with the life around him, and he digs deeper into fear and lust and anger and pain than many of the novelists and playwrights we take seriously. He tells the story of his famous "accident" in 1980 without masochism or self-pity, bringing hilarity to the point of terror. Dir. Joe Layton. 95

SHOOT THE PIANO PLAYER—(1 hr. 20 min., '60) In French, Eng. subtitles. François Truffaut's magical early film is about a withdrawn piano player (Charles Aznavour) who gets involved in murder. Made in the director's casually lyrical throwaway style. 10, 95

TOP HAT—(1 hr. 40 min., '35) A Fred Astaire muscial as absolutely irresistible as any of them, with songs by Irving Berlin. With Ginger Rogers and Edward Everett Horton. Dir. Mark Sandrich. 39

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. (M) AE, CB, DC, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. (I-M) AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Tues.-Fri. noon-5. Br Sat.-Sun. noon-4. D Tues.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. nightly. Closed Mon. (M) AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. (M) AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. (M) AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. (I) No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.(M) AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. (M) No Credit Cards.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American. Spcls: grilled giant shrimp with red pepper sauce, marinated chicken in tamari, ginger and garlic; grilled skirt steak with Cajun tomato sauce. Res. sug. L Mon.-Fri. 11:30-5. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. (M) AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. California-French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.-Fri. 11-4. Br Sat.-Sun. 11-4. D Tues.-Sun. 5-midnight. Private parties for 100. Ent. Wed-Sat. Closed Mon. (M) AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. (M) AE.

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RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

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S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. (M) AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. (M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

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Greenwich Village

ANGELICA—82 Seventh Ave. South, at Bleecker St., 620-9622. Casual. Nouvelle-Italian. Spcls: bagna cauda, fresh pasta, new menu daily. Res. nec. D only Mon.-Sat. with seating at 7 p.m. Closed Sun. (E) No Credit Cards.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. (M) AE, CB, DC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. (M) AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. (I) AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. (I) MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-11, Tues.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. noon-3:30. Parties for 10-150. Ent. nightly. (M) AE, CB, DC, MC, V.

DOLCE—140 W. 13th St., 741-2050. Casual. Italian. Spcls: pasta alla wodka, gamberi 'fra Diavolo,' carpaccio all' Italiana. Res. sug. D daily 6-1 a.m. (M) AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

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LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M) AE, DC, MC, V.

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MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also Mitali, 334 E. 6th St., 533-2508. (I) AE, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. (M) AE,DC.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. (I) AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. (M) AE, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. (M) AE, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. *Cabaret-style shows, singing waiters and waitresses.* Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. (I) AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M) AE, CB, DC, MC, V.

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla *crema, spaghetti carbonara.* Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. (M) AE.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: *chicken* primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. American-Regional. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and *green peppercorns.* Res. sug. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-10:30, Sun. to 9. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) No Credit Cards.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangste chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spcl. pre-theater D. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. (I) AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M) AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L. Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. (I-M) AE, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. (M) AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, roast pheasant with wild mushrooms, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Private parties for 100. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. *Closed Sun.* (M) AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. (E) AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon, thru 1/31, Hungarian Festival. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. (M) AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. (I) AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. (I) AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) AE, CB, DC, MC, V.

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American-Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-2 a.m., Sat.-Sun. from 4. (M) AE, CB, DC, MC, V.

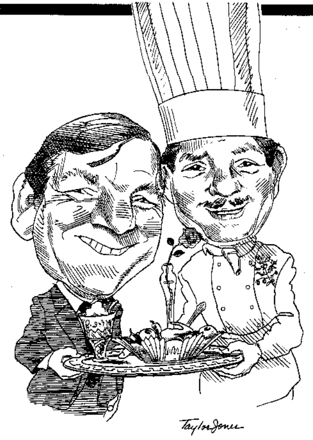
CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (E) AE, CB DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Stolling guitarists. (I-M) AE, CB, DC, MC, V.

FORTUNE GARDEN PAVILION—209 E. 49th St., 753-0101. Dress opt. Chinese-Szechuan-Cantonese. Spcls: velvet chicken, prawns casino, sampan squid.



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FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. Pool Room: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. (M) AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M) AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (M-E) AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat 5:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. (E) AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

***MARIANAS*—986 Second Ave., bet. 52nd & 53rd Sts.**, 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (M) AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. (E) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.-Fri. noon-5. D daily 5-4 a.m. Private parties for 50-150. (I) AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. (M) AE, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. (M) AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. (I) AE, DC,MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. (M) AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. (M-E) **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun.(M) AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. (I) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. (I-M) AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. (M) AE, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. (M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. (M) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

LA MILONGA—742 Ninth Ave., at 50th St., 541-8382. Casual. Argentine-International. Spcls: parillada, paella, empanada. Res. sug. L, D & S Sun.-Thurs. noon-2 a.m., Fri. & Sat. to 4 a.m. Ent. Fri.-Sun. at 9. (I) AE, DC, MC, V.

LE CHAMPIGNON—35 W. 56th St., 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. (M) AE, CB, DC, MC, V.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. (M) AE, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun.(I-M) **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) **AE, DC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M). **Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4 - midnight. Ent. Fri.-Sun. Private parties 20-75. (M) AE, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. (M) AE, CB, DC, MC, V.

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SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

U.S. STEAKHOUSE—120 W. 51st St., 757-8800. Casual. American. Spcls: steak, chicken, fresh fish. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Free D parking after 5. Private parties for 50. (M) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.**, 595-8599. (M) AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pretheater D 5-7. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. (M) AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American-International. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 6-11:45. After-theater menu 10:30-12:30. (M) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. (M) AE, CB, DC.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

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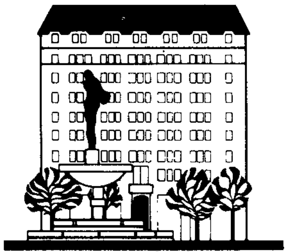

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RESTAURANT DIRECTORY

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. (M) AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. (M) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room**: Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. (M-E) **Oak Bar**: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar**: Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. (M-E) **Palm Court**: Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. (E) **Trader Vic's**: Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

TUCANO —333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pates fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m., Sun. to 2 a.m. Private parties for 150. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. (M) No credit cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. (M) AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. (I-M) AE, CB, DC, MC, V.

CAMPAGNOLA—1382 First Ave., at 74th St., 861-1102. Dress opt. Northern Italian. Spcls: bronzino, double-cut veal chop, veal Milanese. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. (M) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle**: Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant**: French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.(M-E) AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. (E) AE, DC, MC, V.

DIECI—1568 First Ave, bet. 81st & 82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. (M) AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. (I-M) AE, DC, MC, V.

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. (M) AE.

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.-Sat. 5-11. Closed Sun. (M) AE.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

FU'S—1395 Second Ave., bet. 72nd-73rd Sts., 517-9670. Casual. Cantonese-Hunan. Spcls: Peking duck, Fu's seafood royal, crispy orange beef. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-4. D daily 4-midnight. Pre-theater D 5-6:30. Private parties for 50. (I-M) AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade, venison steak, goose. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. Pianist Fri.-Sun. (I-M) AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. (M) AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also Pancho Villa's—1501 Second Ave., at 78th St., 650-1455. (I) AE, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V:

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. (I-M) AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. (M) AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L (E) AE, CB, DC, MC, V.

SZECHUAN EAST—1649 Second Ave., bet. 85th-86th Sts., 988-1973. Casual. Szechuan. Spcls: orange beef, golden crispy prawns, Szechuan dumplings. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (I) AE, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 (M) AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

CHUN CHA FU—2450 Broadway, bet. 90th-91st Sts., 362-2200. Casual. Shanghi-Mandarin-Cantonese. Specls: shrimp with coriander, mu shu pork, spicy lobster with ginger sauce. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 10-60. (I) AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

RARE FORM—467 Columbus Ave., bet. 82nd & 83rd Sts., 496-0282. Casual. American. Spcls: lamb chops, prime rib, N.Y. strip, broiled red snapper. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-4. D daily 6-1 a.m. S daily 1 a.m.-3 a.m. Pianist nightly. (M) AE, CB, DC.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. (M) AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. (M) AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. (M) AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. (E) AE, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood, Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. (B) AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MARCO POLO—345 Court St., 852-5015. Casual. Italian. Spcls: fettuccine porcini, fresh seafood daily, homemade pastries. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. 3-midnight, Sun. 2-11. Pianist Thurs.-Sun. Sidewalk cafe. (M) AE, CB, DC, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

This Sunday,
test your
will power
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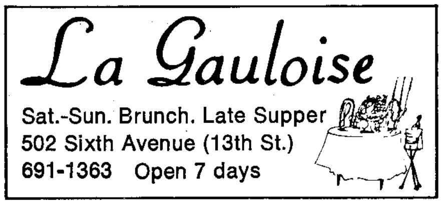

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THEATER

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Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Previews and Openings

Monday, January 28

HARRIGAN 'N HART—Mark Hamill, Harry Groener, and Christine Ebersole star in a musical by Michael Stewart, with music by Max Showalter and lyrics by Peter Walker, plus songs of the period by Edward Harrigan and David Braham, set in New York 1871 to 1888; directed by Joe Layton. Story focuses on the team of Edward Harrigan and Tony Hart, whose innovative use of music and dance in their plays and sketches of the late 19th century made them the originators of musical comedy as we know it today. Previews now prior to a 1/31 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Longacre Theater,** 220 W. 48th (239-6200). 2 hr., 20 min. Credit cards.

Tuesday, January 29

PATTI LA BELLE—The Queen of Rock 'n' Soul returns to Broadway with a wide selection of her repertory, plus many new acquisitions. Tues.-Thurs. at 8, $25, Fri. at 7 & 10:30, Sat. at 8, & Sun. at 3 & 7, $30; 1/29-2/10. **Gershwin Theater,** 222 W. 51 St. (944-9300). 2 hr. All major credit cards.

Thursday, February 7

PACK OF LIES—Rosemary Harris, Dana Ivey, George N. Martin, and Patrick McGoohan star in Hugh Whitemore's play about two neighboring couples—one English and the other Canadian—who live in a middle-class suburb of London; directed by Clifford Williams. With Tracy Pollan, Colin Fox, June Ballinger, and Kaiulani Lee. Previews begin 2/7 prior to a 2/11 opening. Mon.-Thurs. at 8, Sat. at 2, $12.50-$30, Fri. & Sat. at 8, $12.50-$32.50, Wed. at 2, $27.50-$32.50. **Royale,** 242 W. 45th (239-6200). 2 hr., 10 min. All major credit cards.

Now Playing

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Elizabeth Perkins, Maggie Burke, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $22-$32. **Neil Simon,** 250 W. 52nd (757-8646). 2 hr., 40 min. ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$47.50; Wed. at 2, $32.50-$42.50; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hr., 45 min. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr., 10 min. All major credit cards. ● ●

DANCING IN THE END ZONE—Pat Carroll, Dorothy Lyman, Laurence Luckinbill, and Matt Salinger star in Bill C. Davis's play which takes place at a midwestern univerity town a[illegible]ncerns a struggle for power over a football [illegible]y his mother, his coach, and the young wo[illegible]ured to tutor him; directed by Melvin Bernhardt. Mon.-Sat. at 8, Sat. at 2, $29.50; Wed. at 2, $28.50. **Ritz Theatre,** 225 W. 48th St. (582-4022). All major credit cards. 2 hr.

CLOSED

DOUG HENNING'S WORLD OF MAGIC—Doug's largest magic show, including illusions such as *The Tunnel of Awe* and the *Mira[illegible] Levitation Vanish,* in addition to his classic fe[illegible] the 450-pound tiger. With Debby Hen[illegible]nd the Magical Dancers. Wed.-Sat. at 7:30; Wed., Sat. & Sun. at 2; Sun. at 7; $30-$35. **Lunt-Fontanne ,** 205 W. 46th (575-9200). 2 hr., 10 min. Credit cards. **IRLS**

CLOSED

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial Theater,** 249 W. 45th St. (239-6200). 2 hr., 45 min. All major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Karen Ziemba, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hr., 15 min. ● ● **IRLS**

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Chuck Stransky, Vincent Gardenia, Joseph Leon, J. J. Johnston, Jack Wallace, J. T. Walsh. Mon.-Wed. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, Sun. at 3;$20-$30. **John Golden Theater,** 252 W. 45th (239-6200). 2 hr. All major credit cards. **IRLS**

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With John Rubinstein, Christine Baranski, Harris Laskawy, Ron Silver, Jerry Stiller, Susan Anton, and Alison Bartlett. The production's a wonder; the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). 3 hr., 15 min. **IRLS**

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. With Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, Kathy Lee Brynner. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $25-$45; Wed. at 2, $20-$40. **Broadway,** Bdway at 53rd (239-6200). Credit cards. 2 hr., 30 min.

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and Christopher Loomis. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hr., 10 min.

MY ONE AND ONLY—Don Correia plays a flying ace and Sandy Duncan an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Featured are Charles "Honi" Coles, Don Amendolia, Georgia Engel, and Tiger Haynes. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45. **St. James Theater,** 246 W. 44th St. (398-0280). 2 hr., 30 min. All major credit cards. ● **IRLS**

NOISES OFF—Carole Shelley, Paul Hecht, Patrick Horgan, Julie Boyd, George Hall, Randle Mell, Alexander Spencer, Diane Stillwell, and Concetta Tomei are now the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Sat. at 8, $25-$35; Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hr., 25 min. All major credit cards. ● **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison Theater,** 240 W. 47th St. (757-7164). 2 hr. All major credit cards. ● ●

THE REAL THING—Jeremy Irons and Laila Robins co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Leslie Lyles, Simon Jones, Anne Marie Bobby, Peter Gallagher, and Vyto Ruginis. Tues.-Sat. at 8, $25-$37.50; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hr., 40 min. All major credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hr., 30 min. All major credit cards. **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Sam Wright, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a ten-year-old boy who is a gifted tapper; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$40. **Minskoff,** 200 W. 45th (869-0550). 2 hr., 40 min. ● **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Harvey Fierstein and Court Miller in the roles they originated years ago. Philip Astor and Peter Ratray relieve them at matinees. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes Theatre,** 240 W. 44th St. (944-9450). All major credit cards. 3 hr., 30 min. ● ●

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and political satire. Tues.-Fri. at 8, Sat. at 2 & 8 & 11, Sun. at 3; $22.50-$30. **Lyceum Theater,** 149 W. 45th St. (239-6200). 2 hr.

Off Broadway

A . . . MY NAME IS ALICE—Revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, about today's women through songs and sketches written by over 20 authors. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5:30; $22-$25. **Top of the Gate,** 160 Bleecker (475-5120).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. The piece is full of astonishing and funny feats. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3; $20-$27.50. **Samuel Beckett,** 410 W. 42nd (594-2826).

CLIFFHANGER—James Yaffe's new thriller, which takes place on a college campus, with Henderson Forsythe, Lenka Peterson, Tom Mardirosian, Natalia Nogulich, and Keith Reddin; directed by David McKenna. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $7.50; from 1/29. **Lamb's,** 130 W. 44th (997-1780).

COMING OF AGE IN SOHO—Play, written and directed by Albert Innaurato, tells of a composer's life, and how it's changed by two runaway teenagers who invade her world; with John Procaccino, Scott DeFreitas, Ward Saxton, Michael Dolan, Evan Miranda, and Mercedes Ruehl. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18. **Public/Martinson Theatre,** 425 Lafayette St.

THE CRATE—Shel Silverstein's assortment of playlets and songlets centered around one prop, a crate; directed by Art Wolff. Tues.-Sat. at 8, Sun. at 2 & 7. Preview prices, from 2/1, are $10 & $12. Regular prices, from 1/11, are $12 & $14. **Ensemble Studio Theatre,** 549 W. 52nd St. (247-3405).

DIAMONDS—Musical revue about baseball featuring music and lyrics by Betty Comden and Adolph Green, Cy Coleman, John Kander and Fred Ebb, among others; directed by Harold Prince. With Loni Ackerman, Scott Holmes, Larry Riley, Chip Zien, Susan Bigelow, Jackee Harry, Dick Latessa. **Circle in the Sq. Downtown,** 159 Bleecker (254-6330).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan St. (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. Circle Rep. **Douglas Fairbanks Theatre,** 432 W. 42nd St. (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Kathleen Claypool, Anthony Heald, Christopher Curry, and Patricia Kalember. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $21-$24.50. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

THE GOLDEN LAND—An English-Yiddish musical, directed by Howard Rossen, recounting songs and scenes of the immigrant experience. Sat. at 8:30, Sun. at 2 & 5:30; $12-$19.50. **Norman Thomas Theater,** 111 E. 33rd St. (689-7610).

GOODBYE ROME—Paul Eremco's play concerns a love affair between an Italian student of architecture and a modern American woman; directed by Viktor Allen. With Sergio Bertolli, Leonard Donado, Shelley Fine, Caroline Gibbes. Tues.-Fri. at 8, Sat. at 3, 7 & 10, Sun. at 3 & 7:30, Wed. at 3;$12 & $16. **Nat Horne Theatre,** 440 W. 42nd St. (718-236-6859).

HENRIETTA—Karen Jones-Meadow's play about the friendship between an older black woman and a young career woman; with Frances Foster, Elain Graham and William Jay. Directed by Samuel P. Barton. Tue.-Fri. at 8; Sat. at 3 & 8:30; Sun. at 2:30 & 7; $12-$17. **Theatre Four,** 245 W. 55th St. (246-8545).

HONEY I'M HOME—Comedy by Julie Goldsmith Gilbert concerns newlyweds whose marriage is cut short when the husband is drafted and goes off to Vietnam; directed by Albert Harris. With Ray Blackburn, Haviland Morris, and Susan Plaksin. Tues.-Sat. at 8, Sat. at 2; $16. **Theatre Off Park,** 28 E. 35th St. (679-6283).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their loves and careers; directed by Gerald Gutierrez. In the cast are Joan Copeland, Alma Cuervo, Stephen Gilborn, Christine Healy, Philip Hoffman, James Rebhorn, Tom Robbins, and Pippa Scott. Tues.-Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel Theater,** 121 Christopher St. (924-8782). ●

JOE EGG—Jim Dale and Stockard Channing star in the Roundabout Theatre Company production of Peter Nichols's drama originally titled *A Day in the Death of Joe Egg,* about a couple and their wheelchair-bound child; directed by Arvin Brown. With Joanna Gleason, Gary Waldhorn, Margaret Hilton, and Tenney Walsch. The play is awesomely and gladsomely good, and far better than anything you can find on Broadway today. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$26. **Haft,** 227 W. 27th (420-1883).

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. With Stuart Zagnit, Scott Wentworth, Barbara McCulloh. Wed.-Sat. at 8,Wed. & Sat. at 2, Sun. at 2 & 5:30; $22-$27.50. **Audrey Wood,** 359 W. 48th (307-5452).

A KURT WEILL CABARET—Martha Schlamme and Alvin Epstein star in this collection of Weill's Berlin and Broadway repertoire. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30 & Sun. at 3 p.m.; $19-$25. **Harold Clurman Theatre,** 412 W. 42nd St. (594-2370).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun.at 2 & 5,$30-$35. **Orpheum,** 126 2nd Ave. (239-6200).● ●

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m., & 8; Sun. at 2 & 5; $10-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804). ●

MODERN ROMANCE—F. LaTour's comedy for today's romantic yuppies; directed by Bernard Barrow; with Jim Desmond, Alix Elias, John Fleming, Mark Hofmaier, David B. Hunt, and Geoffrey Wade. Wed.-Sat. at 8, Sat. & Sun. at 3; $15-$18. **No Smoking Playhouse,** 354 W. 45th St. (247-5427).

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun. at 8; $18. **Ridiculous Theatrical Company,** One Sheridan Square (691-2271).

OUTSIDE WACO—Patricia Browning Griffith's play described as a domestic comedy involving three sisters in a town in south-central Texas; directed by June Rovenger; with Elizabeth Berridge, Carlin Glynn, Susan Mansur, Edward Power, and Kate Skinner. 1/30-2/24. **Hudson Guild,** 441 W. 26th St. (760-9810).

PACIFIC OVERTURES—Revival of the Broadway play, with music and lyrics by Stephen Sondheim and book by John Weidman, which chronicles the arrival of Commodore Perry in Ja[illegible] in 1853; directed by Fran Soeder. Featuri[illegible]amamoto, Allan Tung, Christine Toy, Tc[illegible]usaka, Tom Marino, Diane Lam, Gaylin Kong, Francis Jue, Thomas Ikeda, and Gerri Igarashi. Tues.-Sat. at 8, Sun. at 7:30; Sat. & Sun. at 3; $17.50-$32.50. **Promenade Theater,** Broadway at 76th St. (239-6200).

CLOSED

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. With Jack Rechtzeit, Ibi Kaufman, I. W. Firestone, Marilyn Gold, and Alexander Sirotin.. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; thru 3/10. **Folksbiene Theater,** 123 E. 55th St. (755-2231).

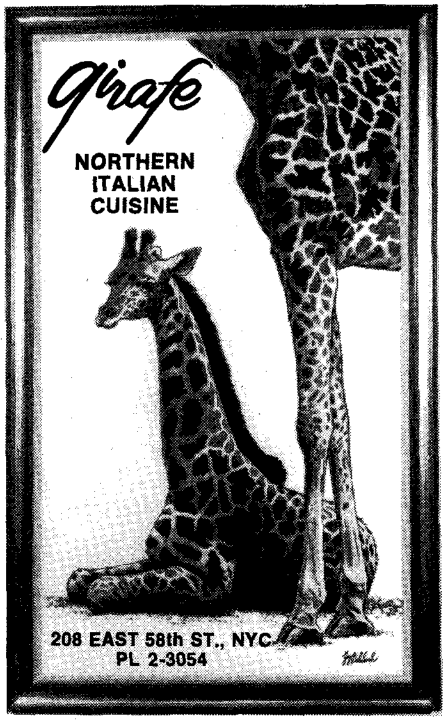
SHADES OF HARLEM—An evening at the Cotton Club of the '20s, with music by Frank Owens, Fats Waller, Duke Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, jazz, ballet, and tap. With Tina Pratt, Ty Stephens, Jeree Palmer, Branice McKenzie. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22. **Village Gate,** Thompson & Bleecker (475-5120).

STREETHEAT—A contemporary musical by Rick Atwell, Perry Arthur Kroeger, and Frank Owens. With Glenn Scarpelli, Michael DeLorenzo, James Arthur Johnson, Ron Lee Savin, and Vicki Lewis. Tues.-Sun. at 8; $30 (and then you can stay on for dancing at no extra charge). **Studio 54 Cabaret Theater,** 254 W. 54th St. (581-2243).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker and John Kassir; directed by Andrew Cadiff. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; $15-$20. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

TRACERS—Vietnam Veterans Ensemble Theatre Company's production, written and performed by the veterans. Eight men step back in memory to capture their memories; directed by John DiFusco. Wed.-Sun. at 8, Sat. & Sun. at 3; $12-$15; thru 2/3. **Public/Susan Stein Shiva,** 425 Lafayette (598-7150).

WHAT'S WRONG WITH THIS PICTURE?—Donald Margulies's comedy about Mort and his teenage son and the return of Mort's dead wife; directed by Claudia Weill. With Madeline Kahn, Bob Dishy, Evan Handler, Marcia Jean Kurtz, Salem Ludwig, and Flor-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ence Stanley. From 1/29. **Manhattan Theatre Club Downstage**, 321 E. 73rd St. (472-0600).

Theater Companies

AMERICAN JEWISH THEATRE—Leah K. Friedman's *The Rachel Plays,* about the relationship between the mother and daughter of an immigrant family in 1939, from the perspective of the nine-year-old; directed by Susan Einhorn. With Regina Baff, Mia Danziger, Lisabeth Bartlett, and Paul Stolarsky. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $16.50; 2/9-3/24. **92nd St. Y**, 1395 Lexington (427-4410).

AMERICAN SHAKESPEARE REPERTORY—*The Taming of the Shrew,* in repertory with Marlowe's *Edward II* and *The Jew of Malta.* Thurs.-Sat. at 8, Sun. at 3; $7.50; thru 2/10. **Theater 22**, 54 W. 22nd St. (279-9321).

APPLE CORPS THEATRE—*Poet in Person,* a portrayal of a great writer and poet come to life in the person of Conrad Pomerleau as Edgar Allen Poe. Sat. & Sun. at 8, thru 2/11. Ira Levin's *Dr. Cook's Garden,* a suspense melodrama directed by William MacDuff. Wed.-Sat. at 8, Sun at 3; $8; thru 2/17. **Apple Corps Theatre**, 336 W. 20th St. (929-295).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Chicago Theater**, 351 E. 74th St. (772-8707).

CIRCLE REPERTORY COMPANY—Patrick Meyers's play, *Dysan,* directed by B. Rodney Marriott, is about a battle between two men, fought transcendentally over an ideal woman. With Steve Gregan, Mark Myers, Jimmie Ray Weeks, Charles Harper, Katherine Cortez, and Danton Stone. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $22.50-$25; thru 2/17. **Theater**, 99 Seventh Ave. So. (924-7100).

CITY STAGE CO.—*Elektra/Orestes,* by Aeschylus, Sophocles, and Euripides, has to do with the second generation of the House of Atreus; translated by Robert Fagles and directed by Christopher Martin. Aeschylus' *Agamemnon/Iphigeneia,* which has to do with the fall of the House of Atreus, plays in repertory. With Sheridan Crist, Ginger Grace, Keith Langsdale, Nancy Kinehan, Chuck Patterson, Guy Paul, Essene R, Tom Spiller, Karen Sunde, and Amy Warner. Tues.-Sun. at 8 with mats. Sat. & Sun. at 3; $10; thru January. **City Stage Company Theater**, 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATRE—Shakespeare's *The Comedy of Errors.* Tues.-Sun. at 8, Sat. & Sun. at 2:30; **Equity Library Theatre**, 103rd St. and Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **Theatre**, 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller,* and *Can o' Worms,* three nights of political satire. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse**, 79 E. 4th St. (254-5060).

JEWISH REPERTORY THEATRE—Leonard Michaels's *City Boy,* about a young man on the make who comes to New York to conquer the world; directed by Edward M. Cohen. Tues.-Thurs. at 8, $12, Sat. at 8, Sun. at 2 & 7, $15; from 2/2. **Theatre**, 344 E. 14th St. (279-4200).

LA MAMA ANNEX—Ping Chong's *Nuit Blanche,* a series of mixed/media vignettes. Wed.-Sun. at 7:30, Sat. at 3:30; $12. Kenny Fries's *A Human Equation,* triangle drama about love and passion on Manhattan, Long Island, and Nantucket; directed by William Coco. Tues.-Sun. at 7:30; $8; thru 2/1. The Roy Hart Theatre experimental version of Ruggiero Leoncavallo's *Pagliacci,* a tale of love and jealousy, performed by a cast of four. Thurs.-Sun. at 7:30; $8; 1/31-2/24. **La Mama Annex**, 74A East Fourth St. (475-7710).

MANHATTAN PUNCH LINE—First annual Festival of One-Act Comedies, featuring eight plays in two evenings in repertory. Evening A: Nina Shangold's *Women and Shoes;* Trish Johnson's *The Art of Self Defense;* Mark D. Kaufmann's *Backbone of America,* and another play to be announced—1/30; 2/2, 8, 9, 14, 15 at 8; 2/3 at 3. Evening B: Richard Gott's *Falsies;* Fredric Sirasky's *Mongolian Idiot;* Howard Korder's *Life on Earth;* Laurence Klavan's *Sleeping Beauty*—1/31; 2/1, 6, 7, 13, 16 at 8; 2/10, 17 at 3; $8. **Judith Anderson**, 422 W. 42nd (279-4200).

MANHATTAN THEATRE CLUB—Don Scardino, Terri Klausner, Cass Morgan, and Charlaine Woodward star in *Hang on to the Good Times,* a musical revue featuring songs from the musicals of Gretchen Cryer and Nancy Ford; directed by Richard Maltby, Jr. thru 2/24. **The Space at City Center**, 131 W. 55th St. (944-9300).

MEAT & POTATOES CO.—Henrik Ibsen's *A Doll's House,* about Noira, a woman driven to seek a life of independence when her "perfect" marriage is revealed as a sham. Thurs.-Sat. at 8, Sun. at 3; $8; thru 2/10. **Alvina Krause**, 306 W. 38th (564-3293).

MIRROR REPERTORY COMPANY—Geraldine Page stars as Jean Giraudoux's *The Madwoman of Chaillot,* adapted by Maurice Valency; directed by Stephen Porter. With Carrie Nye, David Cryer, Madeleine Sherwood, Grayson Hall, Sabra Jones, and Frank Hamilton. **Theatre at St. Peter's Church/Citicorp**, 54th and Lexington (223-6440).

NEIGHBORHOOD GROUP THEATRE—Rick Cluchey's *The Cage,* a prison drama with an all female cast; directed by William Hayes. With Elizabeth Bove, Maryellen Doumbouya, Wendy Owen, Brita Elizabeth Schlosser, and Barbara Thomas. Wed.-Sat. at 8, Sun. at 2:30; thru 2/1. **The Neighborhood Group Theater**, 420 W. 42nd St. (279-4200).

NEW FEDERAL THEATRE—Albert Bermel's dark comedy, *Thrombo,* about the Dark Continent; directed by Leonardo Shapiro. Thurs.-Sun. at 7:30, Sun. at 3; $5; thru 2/3. **Henry St. Settlement**, 466 Grand St. (598-0400).

PLAYWRIGHTS HORIZONS—*Life and Limb,* a dark comedy by Keith Reddin set in a grocery store in Hell, with Robin Bartlett, Patrick Breen, Robert Joy, Elizabeth Perkins, David Rosza, Kevin Spacey, and Tom Toner; directed by Thomas Babe. Thru 2/3. **Theatre**, 416 W. 42nd St. (279-4200).

PRODUCTION COMPANY—Ara Fitgerald's *Leverage;* Deborah Forston's *Baby Steps;* Tues.-Sun. at 8; Sat. & Sun. at 7, 10 p.m. $15. **Theatre Guinevere**, 15 West 28th St.(686-1470).

PROMETHEUS—*Lady Bracknell Visits Oscar Wilde;* Floria Harper and James Tomkins in Fred Fondren's play about an author being visited by his most famous character on the eve of his departure from England to go into exile in Paris after his release from prison; Fondren directed. Thurs.-Sun. at 8; $6. **Prometheus Theater**, 239 East Fifth St. (477-8689).

PUERTO RICAN TRAVELING THEATRE—American premiere in English of Emilio Carballido's *Orinoco,* starring Miriam Colon and Ivonne Coll; directed by Vicente Castro. Performances in Spanish are given on weekends with the same cast. Wed.-Fri. at 7:30, Sat. & Sun. at 2:30 & 7:30; $10; thru 2/17. **PRTT**, 304 W. 47th St. (354-1293).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Federico Garcia Lorca's *Bodas de Sangre (Blood Wedding); Dona Francisquita,* and *Puerto Rico: Encanto Y Cancion,* music by composers of past and present times. $8-$10; thru Feb. **Gramercy Arts Theatre**, 138 E. 27th (889-2850).

ROYAL COURT REP—*The Judgment,* a mystery set in the South dealing with a town that thinks it's above the law; written and directed by Phyllis Craig. Thurs., Fri., & Sat. at 8, Sun. at 3; $7. *Bargain for Murder,* Phyllis Craig's story of death and intrigue. Tues. & Wed. at 8. $7. **Theater**, 301 W. 55th (997-9582).

SOHO REP—Nicholas Wright's *The Crimes of Vautrin* dramatizes a duel of wits between the law and a sinister 19th-century con artists. Based on Balzac's *Splendeurs et Misères des Courtisanes,* the revival is directed by Carol Corwen, with Mark Margolis in the title role. Thurs. at 8, Sat. at 6 & 9:30, Sun. at 4; $8; 2/1-24. **Soho Rep**, 401 E. 29th St. (679-8828).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx;.* Tues. & Wed. at 7:30, Sun. at 9:30; $6. Israel Horovitz's *Line.* Tues. & Wed. at 9, Thurs. at 7:30; $6. *It's My Party,* a musical comedy revue. Fri. at 11 p.m.; $5; thru 2/8. **13th Street Theater**, 15 W. 13th St. (675-6677).

WEST SIDE REPERTORY—Arthur Pinero's *Trelawny of the "Wells,"* a comedy revolving about show-business people and members of the aristocracy. Fri.-Sun. at 8, Sun. at 3; $7; thru 2/3. **West Side Theatre**, 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL SOULS' DAY— Cate Ryan's play deals with a young woman confronting breast cancer; directed by Ben Janney. With Margaret Richie, Jeanne Cullen, and Joseph Rose. Thurs.-Sat. at 7:30, Sun. at 4; $8; thru 2/17. **18th St. Playhouse**, 145 W. 18th St. (242-9249).

CHAOS AND HARD TIMES—John Tuturro stars in Brandon Cole's play about a man who returns home to discover his place has been taken by three boarders who have moved into his mother's house; directed by Richard Bell. Thurs.-Sat. at 8, Sun. at 3; $8; from 2/7 (official opening is 2/10 at 3 p.m.). **American Kaleidoscope**, 5 W. 63rd St. (724-3080).

CHARLEY BACON AND HIS FAMILY—Arthur Giron's comedy about a man searching to find a family and a life worth living; directed by Donald Marcus, and starring Jonathan Hadary in the title role. With Leslie Geraci, James Handy. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8. **Ark**, 131 Spring St. (226-7682).

THE CRUELTIES OF MRS. SCHNAYD—David Suehsdorf's play about two brothers, owners of an apartment building, who are victimized by both street criminals and rapacious tenants; directed by John Pepper. With Frank Hankey, Charles Shaw Robinson, Alex Neil, Dion Anderson, and James Harper.2/2-24 at 7:30, with Sun. mats. at 3; $8. **TOMI Terrace Theatre**, 23 W. 73rd St. (279-4200).

DOUBLE BILL—*The Queen's in the Kitchen* and *Intensity Jane in New York,* one-person comedies about Elizabeth II and a Texas ol' girl, by and with Roselee Blooston. Sundays at 7:30, thru 2/3; $8. **New Vic**, 219 Second Ave. (869-3478).

GOODBYE CHARLIE—A revival of George Axelrod's comedy about reincarnation; directed by Sam Ashkenazi. Mondays at 6 & 8:30, 2/4-25; $6. **Westside Arts**, 407 W. 43rd St. (279-4200).

IMPACT—Juan Shamsul Alam's drama of terror and rape; directed by George Ferencz; with Shawn Elliott, Tim Van Pelt, and Cordelia Gonzalez. Wed.-Sun. at 8, Sat. & Sun. at 3; $10; from 1/30. **INTAR**, 420 W. 42nd St. (695-6134).

IN THE JUNGLE OF CITIES—A revival of Bertolt Brecht's example of nihilistic theater with its contemporary formal peculiarities; directed by Jacques Reynaud; with Mark Andresen, Cynthia Christilli, Kathe Mazur, Philip Suraci, Carl Delo, Stephen Grafenstine, Nicholas Hunter, and Peter Guttmacher. 2/2-10 at 8; (2/9 at midnight); $6. **Ohio Theatre**, 66 Wooster St. (254-5598).

ISSUE? I DON'T EVEN KNOW YOU!—A political and topical revue by The Acting Company and Friends; directed by Jack Heifner; with Kim Staunton, Casey Bitts, Kristine Neilsen, Becky Borcson, Anderson Matthews, Diane Kamp, Jack Kenny, Wayne Knight. Wed.-Sat. at 9. **The Ballroom**, 253 W. 28th St. (244-3005).

LEFT & RIGHT ARE FROM THE ACTOR'S POINT OF VIEW—Joseph Millett's play within a play details the trials and tribulations of a summer stock company, both on and backstage, in its production of *The Importance of Being Earnest.* Mon. & Tues. at 8; $6; thru 2/5. **Courtyard Playhouse**, 39 Grove St. (279-4200).

MONEY NOTES—A musical about singers and their struggles on Broadway by Rob Larocco and Larry Pellegrini; directed by Scott Newborn. Wed.-Sun. at 8; $8; from 1/30. **Baldwin Theatre**, 160 W. 74th St. (799-8190).

ONCE ON A SUMMER'S DAY—A musical entertainment about the relationship between Lewis Carroll and the child named Alice, composed by Jeff Lunden with book and lyrics by Arthur Perlman. With David Purdham, Kimi Morris, Carolyn Mignini. Wed.-Sat. at 8, Sun. at 2 & 7; thru 2/11. **Ensemble Studio Theatre**, 549 W. 52nd St. (247-3405).

STUD SILO—Tom White's play about a man, trapped atop a burning silo in a Texas town, who reviews scenes from his life; directed by Dennis Logan. With Jeff Beach, Patrick Roche, Cynthia Exline, Lisa Griffith, Bonnie Brown Smith, and Jim Tully. 2/2-24; $6. **INTAR THEATRE**, 508 W. 53rd St. (279-4200).

THE TEMPTATION—Gretel Cummings stars in Belgian playwright's one-woman play about a cloistered nun who has regular dialogues with God and the saints; directed by David Willinger. Thurs.-Sun. at 8; 1/31-2/4; $5, $6. **The Cubiculo**, 414 W. 51st St. (265-2138).

THERESE RAQUIN—Brenda Forbes is seen in the title role of Emile Zola's story, presented in a new translation by Stephen Willems who has also directed the revival. It's a drama of psychological revenge. With John Seidman, Marcus Smythe, and Richard Merrell. Thurs.-Sat. at 8, Sun. at 3 & 7; $8; thru 2/10. **Riverwest Theatre**, 155 Bank St. (243-0259).

VERDICT—Agatha Christie's tale of a professor's wife, his adoring student, and his disturbed life. Directed by William Sevedge. Thurs.-Sat. at 8; Sat. & Sun. at 3; 1/31-2/10; $10. **St. Bart's Playhouse**, Park Ave.and 50th St. (751-1616).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

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Monday, January 28

MILTON THOMAS, violist, with pianist Irma Vallecillo and a string ensemble conducted by Henri Lazarof. Works of Schumann, Brahms, Lazarof (N.Y. premiere). Merkin Concert Hall at 8. $5.

HOUSING AUTHORITY CHAMBER ORCHESTRA, Tali Makell conductor; cellists Eugene Moye and Alvin McCall, flutists Hal Archer and Paula Bing, violinists Winterton Garvey and Karen Karlsrud, violist Maxine Roach. McDaniel's *Concertino;* Bartok's *Roumanian Dances;* Barab's *Concerto in Classic Mode;* Mayer's *Inner and Outer Strings;* Respighi's *Ancient Airs and Dances.* Carnegie Recital Hall at 8. $10, $15.

LENNY PICKETT, featuring the Borneo Horns. "Bands on the Run." "Dance Music for Borneo Horns #1–5"; 3 Septets for Wind Instruments. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

JULIE HOMI, in concert. The composer-keyboardist with vocalist Amanda Homi, others, and guests Carol Chaiken, and Jean Fineberg and Ellen Seeling of Deuce. Jazz Center of N.Y., 380 Lafayette St. (505-5660), at 9. $5.

PAUL GALLO, basset hornist/**KAZUKO HAYAMI,** pianist. Music by Danzi, Heim, Beerhalter. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ROBERT FLEISCHER, violinist-composer. Lincoln Center Library at 4. Free.

KURT WEILL CABARET CONCERT—Music from the Berlin era, and Broadway music. Donnell Libary, 20 W. 53rd St., at 2:30. Free.

Tuesday, January 29

NEW YORK PHILHARMONIC, Klaus Tennstedt conducting; pianist Bella Davidovich. Beethoven's *Coriolanus* Overture and Piano Concerto No. 4; Dvorak's Symphony No. 9, "New World."Avery Fisher Hall at 7:30. $6–$30.

CHAMBER MUSIC AT THE Y—Violinists Gidon Kremer, Daniel Phillips; violist Kim Kashkashian; cellist Yo-Yo Ma. 92nd Street Y at 8. $11, $13.

AMERICAN STRING QUARTET—Berg's *Lyric Suite* for String Quartet, and Schubert's Quartet No. 15. Merkin Concert Hall at 8. $7.50.

JANOS STARKER, cellist. Bach's Suites for Unaccompanied Cello, Nos. 2, 4, and 3. Metropolitan Museum at 8. $10.

WILLIAM BLAINE, pianist (N.Y. debut). Bach-Busoni, Liszt, Granados. Alice Tully Hall at 8. $6–$8.

RICHARD CLAYDERMAN, pianist from France (N.Y. debut). Selections from his album *Amour,* others. Carnegie Hall at 8. $21.

NEW YORK CONCERTINO ENSEMBLE, Theodore Platt music director. "I Grandi Maestri d'Italia": works by Giordani, Ricciotti, Rossini, Corelli, Pergolesi, Vivaldi, G. Salieri. Carnegie Recital Hall at 8. $9.

NEW YORK NEW MUSIC ENSEMBLE, with singer Martha Schlamme. "Berlin: the Cabaret Years"—a Kurt Weill cabaret, chamber music by Hindemith, Eisler, Wolpe, and songs by Tucholsky, Bienert, Hollaender. Symphony Space at 8. $8.

LENNY PICKETT, others. See 1/28.

ANNA BARTOS, soprano/**PABLO ZINGER,** pianist. Songs by Villa-Lobos, Moreno, Guastavino. Trinity Church, Broadway and Wall St., at 12:45. Free.

LYRIC DUO—Lincoln Center Library at 4. Free.

GABRIEL YACOUB, folksinger from France. Eagle Tavern, 355 W. 14th St. (594-8833), at 8. $6.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, January 30

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; baritone Hakan Hagegard. Haydn's Symphony No. 8, "Le Soir"; Berg's Seven Early Songs; Beethoven's Symphony No. 7. Carnegie Hall at 8. $9.50–$18.50.

KIRI TE KANAWA, soprano, with pianist Roger Vignoles. Works by Handel, Mozart, Strauss, Duparc, Canteloube. Avery Fisher Hall at 8. $20.

MISHA DICHTER, pianist. Beethoven, Schubert, Chopin, Liszt. Metropolitan Museum at 8. $10.

CHAMBER MUSIC AT THE Y—See 1/29.

JOSEPH FUCHS, violinist, with violinist Hamao Fujiwara, the Da Salo String Quartet, pianist Katsurako Mikami, and the Juilliard String Ensemble. Works of Bach, Prokofiev, Debussy, Chausson. Alice Tully Hall at 8. $10.

SYLVAN WIND QUINTET—Reicha's Quintet; Sampson's *In Memoriam: Nightmare Begins Reality;* Francaix's Quartet; Pilsf's *Serenade.* Carnegie Recital Hall at 8. $8.50.

MARK DELPRIORA, guitarist. Falla, Rodrigo, Villa Lobos, Albeniz, Mozart, D. Scarlatti, Henze (N.Y. premiere), Delpriora (N.Y. premiere). Merkin Concert Hall at 8. $8.

BERNICE LIPSUM-GRUSEN, pianist. St. Bartholomew's Church, Park Ave. at 51st St., at 12:10. Free.

SPECULUM MUSICAE—"A Babbitt Celebration." With guitarist David Starobin, soprano Judith Bettina, baritone Sanford Sylvan. Works of Milton Babbitt, including a U.S. premiere. McMillin Theater, Columbia U., 116th St. and Broadway (280-3050), at 8. $6.

GARY BROCKS & HIS CAYENNE JAZZ BAND, with vocalist Diane Biven. Midtown Jazz at Midday, at St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

GINA CRUSCO, soprano, with pianist Kathryn Shanks. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

BRUCE SMITH PERCUSSION PLUS—Original music by modern-jazz sextet. Continental Insurance atrium, 180 Maiden Lane at Front St., at 12:15. Free.

JOY IN SINGING, Winifred Cecil conducting. Lincoln Center Libary at 5:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

Thursday, January 31

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Eva Marton, tenor Peter Hofmann, bass Martti Talvela. Act I of Wagner's *Die Walkure.* Avery Fisher Hall at 8. $6-$30.

BOSTON SYMPHONY ORCHESTRA—See 1/30.

RANSOM WILSON, flutist/**GARRICK OHLSSON,** pianist. Alice Tully Hall at 8. $6, $8.

RUDOLF FIRKUSNY, pianist/**LYNN HARRELL,** cellist. Stravinsky, Beethoven, Chopin. Metropolitan Museum at 8. $12.

LEAGUE ISCM CHAMBER PLAYERS, with the Atlantic String Quartet and guest instrumentalists. Works of Blaustein, Wolpe, Rochberg, Levine. Carnegie Recital Hall at 8. $8.50.

SYLVIA KAHAN, pianist. Works of Beethoven, Ruth Crawford Seeger, Kirchner, Chopin, Richard Cameron-Wolfe (world premiere). Merkin Concert Hall at 8. $8.

NEW MUSIC CONSORT, with pianist Ursula Oppens. Works by Carter, Knussen, Berio, Leon, Arean. Ms. Leon and Mr. Arean will be guest speakers. Manhattan School of Music, 120 Claremont Ave. (749-2802), at 8. $8.50.

NEW YORK CONSORT OF VIOLS—Music of 16th-century Germany by Senfl, Isaac, Funck. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

SHIRLEY BATCHELER, pianist. Lincoln Center Library at 4. Free.

JONATHAN KLIBONOFF, pianist. Classical music. Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

IK-HWAN BAE AND PAUL ROSENTHAL, violinists/**WALTER TRAMPLER,** violist/**FRED SHERRY,** cellist/**DAVID SHIFRIN,** clarinetist. Haydn and Mozart. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7. $8.

BRONX ARTS ENSEMBLE—McGinley Center, Fordham U., Bronx Rose Hill campus, at Southern Blvd. (548-4445), at 10:30 a.m. Free.

Friday, February 1

NATIONAL SYMPHONY ORCHESTRA, Mstislav Rostropovich conductor; violinist Isaac Stern, soprano Lucy Shelton. Overture to Beethoven's *Fidelio;* Mendelssohn's Violin Concerto in e, Op. 64; Laderman's Symphony No. 5, "Isaiah" (N.Y. premiere). Carnegie Hall at 8. $14–$25.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guests Elmar Oliveira, violinist; Robert Routch, hornist; Emanuel Ax, pianist. Handel-Halvorsen's Passacaglia for Violin and Viola; Mozart's Quintet in E-flat, K. 452; Franck's Sonata in A, Op. 13; Schumann's Quartet in E-flat, Op. 47. Alice Tully Hall at 9. $15.

GUARNERI QUARTET, with violist Kim Kashkashian. Metropolitan Museum at 8. SRO.

NEW YORK PHILHARMONIC—See 1/31.

ASHFORD & SIMPSON, with guest Billy Ocean. Radio City Music Hall at 8. $17.50, $20.

NEAL LO MONACO, cellist, with pianist Doris Stevenson. Works by Francoeur, Beethoven, Foss, Messiaen, Strauss. Carnegie Recital Hall at 8. $8.50.

NEW YORK CONSORT OF VIOLS—"300 Years of German Music," by Isaac, Senfl, Bach, Haydn, others. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $6.

C'EST WHAT?!—Jazz Center of N.Y., 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

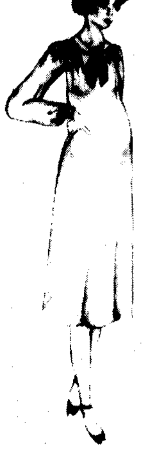
BUTCH MORRIS, others. A 12-person ensemble with "Current Trends in Racism," an improvised composition using several disciplines. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $6.

THE CATHEDRAL SCHOOL IN CONCERT—Chamber music performed by parents and friends of the school; works include music of Mozart, Beethoven, Mendelssohn. House of the Redeemer, 7 E. 95th St. (865-8400, ext. 23), at 8. Music-department benefit. $10–$50, including a reception.

MADELEINE FRANK, violist. Lincoln Center Library at 4. Free.

ANN BORN, soprano/**RICHARD PEARSON THOMAS,** pianist. Church of the Covenant, 310 E. 42nd St., at 12:10. Free.

THE MANNES TRIO—Works of Mendelssohn, Beethoven, Smetana. Mannes College of Music,



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150 W. 85th St. (580-0210), at 8. Free.

ED POLCER, trumpeter. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St., at 12. $4.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor; violinist Young Uck-Kim. Adagio and Ostinato from Berg's the *Lulu* Suite; Bruch's Violin Concerto; Berlioz's *Symphonie Fantastique.* Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $8–$15.

LEROY LESSANE—Folk songs from many lands, with guitar, sitar, and banjo. The Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. only), at 9:30. $4.

Saturday, February 2

LOS ANGELES SYMPHONY ORCHESTRA, Michael Tilson Thomas conductor; pianist Ilana Vered. Copland's Orchestral Variations; Stravinsky's *Petrushka;* Rachmaninoff's Variations on a Theme of Paganini; Tchaikovsky's *Romeo and Juliet.* Carnegie Hall at 8. $13–$22.50.

Y CHAMBER SYMPHONY GOES BAROQUE, Gerard Schwarz conductor; soprano Judith Blegen; trumpeter Neil Balm. Handel's Concerto Grosso, Op. 6, No. 9; Bach's Cantata No. 51; Handel's *Water Music,* complete. 92nd Street Y at 8. $12.50–$17.50.

NEW YORK PHILHARMONIC—See 1/31.

CONTINUUM—"Rags and Riffs Re-born, classical-popular interaction in the Golden Ages of ragtime and jazz." Alice Tully Hall at 8. $7.

ASHFORD & SIMPSON—See 2/1.

KENNETH GARTNER, pianist. Chopin program. Merkin Concert Hall at 8. $10.

NEW YORK CHAMBER WINDS—Carnegie Recital Hall at 8:30.

HENRY THREADGILL WINDSTRING ENSEMBLE—New jazz. Alternative Museum, 17 White St. (966-4444), at 8. $8.

EDITH ANN HALL & HARRIET BRENT, duo-pianists. Works, from Brahms to modern, featuring N.Y. premiere of Dick Hyman's Jazz Concerto. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $6.

SERGEI MATUSEWITCH, accordionist. Works and transcriptions by Frosini, and music of Eastern Europe, by Brahms, Liszt, others. Lincoln Center Library at 2:30. Free.

THE AFRICANA ALL-STARS, from Ghana and Nigeria. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $6.

GEORGE COLEMAN QUARTET—Jazz Center of N.Y., 380 Lafayette St.(505-5660), at 9:30 and 11. $8.

GINA CRUSCO, soprano, with pianist Kathryn Shanks. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

MIRIAM FRIED, violinist/**NATHANIEL ROSEN,** cellist/**GARRICK OHLSSON,** pianist. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8:30. $8.50.

THE CANADIAN BRASS—Purcell, Vivaldi, Gabrieli, Bach; also jazz and ballet medleys. Queens College, Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $9–$12.

Sunday, February 3

AMERICAN SYMPHONY ORCHESTRA, Roger Nierenberg conductor; pianist Stephen Hough, mezzo-soprano Sylvia Lindenstrand; Pro Arte Chorale, Greenwich Choral Society. Copland's *Fanfare for the Common Man;* Mahler's *Songs of a Wayfarer;* Prokofiev's Piano Concerto No. 3 and *Alexander Nevsky.* Carnegie Hall at 3.

LOS ANGELES PHILHARMONIC, Michael Tilson Thomas conductor; cellist Yo-Yo Ma. Saint-Saens's Cello Concerto No. 1; Mahler's Symphony No. 5. Avery Fisher Hall at 3. $10–$20.

ALFREDO KRAUS, tenor, with pianist Jose Tordesillas. Songs of Spain and the Americas. Carnegie Hall at 8. $10–$18.

CHAMBER MUSIC SOCIETY—See 2/1. Today at 5.

NINA SVETLANOVA, pianist. Beethoven, Chopin, Medtner, Rachmaninoff. Alice Tully Hall at 8. $10.

MARIO ESCUDERO, flamenco guitarist, with Luis Vargas, *maestro del cante,* and Brook Zern, narrator. Works of Granadinas, Serenata, Taranta, and *zapateados,* fandangos, and other songs. 92nd Street Y at 3. $7–$9.

MARY ANN SCIALDO, pianist. Works by Kabalevsky, *Scarlatti, Giannini, Scriabin. Merkin Concert* Hall at 3. $8.

ALTHEA ROBINSON, pianist. Works of Haydn, Ravel, Brahms, Druckman. Merkin Concert Hall at 8. $8.

THE MET AT THE MET—James Levine is piano soloist and conducts members of the Metropolitan Opera Orchestra. Metropolitan Museum at 8. $15.

RICHARD LOCKER, cellist/**ALISON DEANE,** pianist. Bach, Beethoven, Mendelssohn, George Walker. Carnegie Recital Hall at 2. $6.

CHRISTINE DWICK, *pianist. Carnegie Recital Hall at* 5:30.

CURTIS INSTITUTE OF MUSIC—Program of chamber music, including "Pantomime," a comic scene from Weill's *Der Protagonist.* Carnegie Recital Hall at 8:30.

SI-YO MUSIC SOCIETY—Chamber music by Haydn, Tcherepnin, Brahms. Pace U. Schimmel Theater, Civic Center, Spruce St. across from City Hall (488-1637), at 3. $5.

VLADIMIR ZAITSEV, *pianist. New-York Historical* Society, C.P.W. and 77th St. (873-3400), at 2. Free with museum admission, $2.

NESTOR CYBRIWSKY, cellist/**THOMAS HRYNKIW,** pianist. Chamber works for cello and piano by Revutsky, Barvinsky, Beethoven, and Chopin. Ukrainian Institute of America, 2 E. 79th St. (288-8660), at 3:30. Donation.

HENRY THREADGILL WINDSTRING ENSEMBLE—See 2/2.

EAST-WEST QUARTET, and a celebration for Yemaja. The Kitchen, 59 Wooster St. (925-3615), at 3. $6.

DIANE TAUBLIEB, flutist/**PAT BIANCULLI,** guitarist. Works of Bach, Telemann, Debussy, others. Belvedere Castle, Central Park, C.P.W. and 81st St. entrance, south of the Great Lawn, at noon. Free.

TALAYCO/ROTHSCHILD DUO—Classical music for two guitars. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

MIRIAM FRIED, others. See 2/2. Today at 2.

IK-HWAN BAE, others. See 1/31. Today at 4.

AGLAIA KORAS-BAIN, pianist. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

ALHAMBRA—Jewish Community Center of Staten Island, 475 Victory Blvd., S.I., at 4. Free.

CONCERTS IN CHURCHES—Music of Bach, including Cantata No. 142 and excerpts from *The Musical Offering.* Augustana Lutheran, 69-05 Ditmars Blvd., E. Elmhurst, Queens, at 3. Donation. . .New York Concertino Ensemble, Theodore Platt director. Music of Handel, including the Concerto Grosso in b, Op. 6, No. 12. French Church, 126 W. 16th St., at 4. $9, in advance $8. . .Bach Vespers; Bach Choir, Orchestra, soloists, Frederick Grimes conductor-organist; organist William Hays. Mass in A, S. 234; *Kyrie,* S. 671. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering. . .Arioso Trio; Beethoven's "Kakadu" Variations; Op. 1, No. 2; Op. 70, No. 2. Madison Avenue Presbyterian, 73rd St., at 4. $5. . .Bach Winterfest concert; harpsichordist Elaine Comparone, flutist Carol Wincenc. Seven sonatas by Handel. St. Jo*seph's, Sixth Ave. at Waverly Pl.,* at 5. $10. . *.Jimmy* Owens Plus, the trumpeter with a quartet. St. Peter's, Lexington Ave. and 54th St., at 7. $6. .Goliard Chamber Orchestra and Astoria Chorale, Michael Fardink director. Respighi, Bloch, Sibelius, Bliss. Steinway Reformed, 41st St. and Ditmars Blvd., Astoria, Queens, at 3. $6.

Monday, February 4

VIENNA OCTET—Wolf's *Italian Serenade;* Brahms's Quintet in b for Clarinet and Strings; Schubert's Octet in F for Strings and Winds. Carnegie Hall at 8. $8–$15.

MUSIC FROM MARLBORO—Mozart's Piano Trio in C, K. 548; Beethoven's String Trio in G, Op. 9, No. 1; Dvorak's Piano Quartet in E-flat, Op. 87. Alice Tully Hall at 8. $6–$8.

WILLIAM DEVAN, pianist. Works of Bach, Liszt, Chopin. Merkin Concert Hall at 8. $8.

EDWARD EIKNER, pianist. Mompou, Beethoven, Chopin, Liszt. Carnegie Recital Hall at 8. $6.

GOLIARD CHAMBER ORCHESTRA, Michael Fardink directing; the Astoria Chorale, flutist Barrett Cobb, mezzo-soprano Sarah Young, members of the Goliard String Quartet. Respighi's *Ancient Airs and Dances;* Bloch's Concerto Grosso No. 2; Sibelius's Rakastava Suite; Bliss's canatata *Lie Strewn the White Flocks.* Marymount Manhattan Theater, 221 E. 71st St. (718-204-1030), at 8. $8.

COLUMBIA STRING QUARTET—Schubert's Quartet-Satz; Bell's String Quartet No. 2 (world premiere); Brahms's Quartet Op. 51, No. 1. St. Michael's Hall, 99th St. between Broadway and Amsterdam Ave., at 8. $5.

MARGARET AHRENS, soprano/**PAUL ALAN LEVI**, pianist/**N.Y. CLARINET QUARTET**—Music of Jazwinski, Bond, Schoenberg, Carter, Mozart, Belgarian (world premiere). NYU University Theater, 35 W. 4th St., at 8. $5.

TOM PIERSON BIG BAND—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $5.

CHELSEA CHAMBER ENSEMBLE—Music of Berg, Webern, Zemlinsky. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. 1/28 at 8: Strauss's *Ariadne auf Naxos*; A. Davis conducting, with Norman, Bradley, Boozer, King. 1/29 at 8: Verdi's *Otello*, Levine conducting; with M. Price, Domingo, Milnes, Howell. 1/30 at 8: Berg's *Wozzeck*, Levine conducting; with Behrens, Boesch, Nagy, Ulfung, Mazura. 1/31 at 8: Offenbach's *Les Contes d'Hoffmann*, Rudel conducting; with Malfitano, Bybee, Kraus, Morris, Velis. 2/1 at 8: *Ariadne auf Naxos*, A. Davis conducting; with Norman, Rolandi, Ewing, King. 2/2 at 2: *Otello*; same as 1/29 (broadcast, WQXR). 2/2 at 8: *Wozzeck*, Tate conducting; with Behrens, Braun, Cassilly, Ulfung, Meredith. 2/4 at 8: Puccini's *La Boheme*, Domingo conducting; with Malfitano, Devia, Lima, Schexnayder, Hartman, Cheek, Capecchi. 2/5 at 8: Berg's *Wozzeck*, Tate conducting; with June Card (debut), Braun, Cassilly, Ulfung, Mazura. 2/6 at 7:30: first performance of new production of Gershwin's *Porgy and Bess*, Levine conducting; with Bumbry, Merritt, Quivar, Estes, Charles Williams (debut), Gregg Baker (debut), Bruce Hubbard (debut); Nathaniel Merrill director, sets and costumes by Robert O'Hearn. 2/7 at 8: Verdi's *Otello*, Levine conducting; with M. Price, Domingo, Milnes. 2/8 at 8: *Wozzeck*, Tate conducting; with Behrens, Boesch, Cassilly, Ulfung, Mazura. 2/9 at 2: *La Boheme*; same as 2/4 (broadcast, WQXR). 2/9 at 8: *Porgy and Bess*; same as 2/6.

Other

THE INQUISITIVE WOMEN, by Wolf-Ferrari. John Brownlee Opera Theater, Manhattan School of Music, 120 Claremont Ave. (749-2802). 2/1, 2 at 8; 2/3 at 2:30. $7, $10.

PAGLIACCI—Experimental version of the Leoncavallo work, by the Roy Hart Theatre (American debut), using a cast of four "untrained opera singers." La Mama, 74A E. 4th St. (475-7710). Thurs.–Sun. at 7:30, 1/31–2/24. $8.

OPERA WORKSHOP—2/1 at 7, Puccini's *La Boheme*; Holy Name Auditorium, Amsterdam Ave., 96th-97th Sts. . . 2/3 at 2:30, Puccini's *Tosca;* Blessed Sacrament Auditorium, 147 W. 70th St. (864-0712). Contribution for each.

MANON, by Massenet. Manhattan Opera Workshop, at Trinity School Theater, 101 W. 91st St. 1/29 at 8. $5.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 1/30–2/10: Gilbert and Sullivan's *The Pirates of Penzance*. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

GALA CONCERT—Benefit for the Opera Ensemble of New York, with baritone Pablo Elvira and others. Columbus Citizens Foundation, 8 E. 69th St. (288-1485), 2/3 at 3. Contributions, from $25.

OPERATIC CONCERT—Arias, duets, ensembles. Regina Opera Theater, at Regina Hall, 65th St. and Twelfth Ave. (718-232-3555), 2/3 at 4. $2.

LA BOHEME, by Puccini. Opera Stage of the Brooklyn Lyric Opera, at Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). Sun. thru 2/17 at 3. $4.

Dance

New York City Ballet
At the New York State Theater

TO 2/24/—$4-$36. 1/29 at 8: *Divertimento From "Le Baiser de la Fee", Poulenc Sonata, The Four Temperaments*. 1/30 at 8: *Walpurgisnacht Ballet, Poulenc Sonata, Moves, Tchaikovsky Suite No. 3*. 1/31 at 8: *Rossini Quartets, Moves, Gounod Symphony*. 2/1 at 8: *Harlequinade, Stravinsky Violin Concerto*. 2/2 at 2: *Walpurgisnacht Ballet, Calcium Night Light, Poulenc Sonata, Tchaikovsky Suite No. 3*. 2/2 at 8: *In the Night, Harlequinade*. 2/3 at 1: Family matinee performance, with a lecture-demonstration and ballet excerpts; a benefit (870-5585); also regular prices. 2/3 at 7: *Rossini Quartets, Moves, Tchaikovsky Suite No. 3*. 2/5 at 8: *Walpurgisnacht Ballet, Calcium Light Night, Square Dance, The Concert*.2/6 at 8: *Concerto Barocco, Liebeslieder Walzer, Gounod Symphony*. 2/7 at 8: *Allegro Brillante, Liebeslieder Walzer, Stars and Stripes*. 2/8 at 8: *Walpurgisnacht Ballet, Calcium Light Night, In the Night, Tchaikovsky Suite No. 3*. 2/9 at 2: *Harlequinade, Stars and Stripes*. 2/9 at 8: *Rossini Quartets, Moves, Tchaikovsky Suite No. 3*. 2/10 at 1: *Walpurgisnacht Ballet, Calcium Night Light, Square Dance, The Concert*. 2/10 at 7: *Allegro Brillante*, a pas de deux, *Harlequinade*.

Ballet Antonio Gades
At the City Center

CARMEN, by Antonio Gades, with Gades and Christina Hoyos. 1/29–2/17. 1/29 at 7:30; eves. Tues.–Sat. at 8, Sun. at 2, $15–30; Sat. at 2, $12.50–$25.

Other

CHOREOGRAPHERS SCREENING SERIES—BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222). 2/1 at 8: Diane Jacobowitz Dance Co., Barbara Mahler Dance Theater Inc., others. 2/2 at 8: Holly Fairbank & Dancers, Elise Long (Spoke the Hub Dancers), William C. Setters, others. $3.

BETTY FAIN AND DANCERS—New work. Cunningham Studio, 463 West St. (924-0077). 2/1, 2 at 9. $6.

DANCE THEATRE OF HARLEM—*Swan Lake*, Act II; *The Four Temperaments; Dougla*. Whitman Hall, Brooklyn Center for the Performing Arts, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). 2/1 at 8, a 30th-anniversary gala honoring Dr. Marcella Maxwell; $8–$16; $50 includes reception. Also 2/2 at 8, 2/3 at 2, $8–$16.

PILOBOLUS—Three programs, including five local premieres. 2/5–3/3, at the Joyce Theater. Tues.-Sat. at 8 (2/5 at 7:30), Sun. at 2 and 7:30. $20. More details, next issue.

RIVERSIDE DANCE FESTIVAL—Alvin Ailey Repertory Ensemble, in repertory works and two premieres, Mary Barnettt's *Migration* and Loris Anthony Beckles's *Shanibello*. 1/31, 2/1, 2 at 8, 2/3 at 2. Riverside Church, the Drive at 122nd St. (864-2929). $7.

SAMUL-NORI—Four drummer-dancers from Korea, in traditional music and dance. At the Asia Society, 725 Park Ave. at 70th St. (288-6400, ext. 286). 2/1, 2, 3 at 8. $20.

SERENA WILSON, others, in a lecture-demonstration called "From Cabaret to Concert," and a retrospective on her career in Middle Eastern dance. Donnell Library Center, 20 W. 53rd St., 1/28 at 6. Free.

TON SIMONS AND DANCERS/THE ORDINAIRES—*Tally* and *Suite Ordinaire*. Opening program at the new Pineapple Dance Center, 599 Broadway (219-8860). 2/2, 3 at 8:30. $7.

TWELVE SUMMERS—Concert of dance, music, and theater by the Yard. Music by Kirk Nurock, choreography by Remy Charlip, David Dorfman, Erin Martin, Patricia N. Nanon, Mark Taylor. Also performance pieces. Marymount Manhattan Theater, 221 E. 71st St. (206-7885). 2/2 at 5:30 and 8:30; $15. Benefit tickets, $35, include reception at 7 p.m.

SWEET SATURDAY NIGHT—A celebration of street and social dance, 300 years of black dance in America. With Chuck Cissel, Leon Jackson, Ruth Brown, Bunny Briggs, the Jazzy Double Dutch Jumpers, many more. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 2/5 at 7; 2/6, 7, 8 at 8; 2/9 at 2 and 8; 2/10 at 2. Tues.–Thurs. and Sat. mat., $8–$18; Fri. Sat. eve. , Sun. mat., $10–$20.

WINTER EVENTS—At DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). Dudek/Mann & Dancers, in "Snap Out of It," program of five premieres. 1/31–2/2 at 8, 2/3 at 3. . .Stephanie Skura in "Survey of Styles," experimental choreography. Tues. 2/5-3/5 at 8. Each, $7.

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Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PIERRE ALECHINSKY—Lithographs, including the portfolio, *Arrondissements*, thru 2/9. Lefebre, 47 E. 77th (744-3384).

EDWARD AVEDISIAN—Recent paintings and polychrome sculptures, thru 2/21. McCoy, 19 E. 71st (570-2131).

POWER BOOTHE—Paintings on square canvases, both large and small-scale, with horizontal rows of colors that seem to have been pushed across the surface, 2/2-28. Sachs, 980 Madison (734-7795).

GARY BUKOVNIK—Watercolor studies of flowers, thru 2/16. Staempfli, 47 E. 77th (535-1919).

GRAHAM CAMPBELL—Atmospheric abstract paintings that take their forms from nature, thru 2/2. CDS, 13 E. 75th (772-9555).

ROBERT CUMMING—New drawings, paintings, and sculptures, thru 2/2. Castelli Uptown, 4 E. 77th (288-3202).

DANIEL GALLIDUANI—Sculptures that incorporate mirrors, neon and moving parts, such as fans, thru 2/16. Fourcade, 36 E. 75th (535-3980).

THOMAS GEORGE—Abstract paintings and pastels inspired by landscapes, and, most recently, gardens, thru 2/16. Davidson, 43 E. 78th (734-6702).

DOUG HILSON—Figurative paintings in erased graphite, thru 2/2. Steinbaum, 903 Madison (734-3373).

SUSAN HOELTZEL/CAROL MINARICK/NAOMI WEISSMAN—Large drawings on canvas of meticulously rendered scattered objects/Floor-to-ceiling watercolor panels that fuse painting and writing/Color photographs of Faulkner's home and other southern interiors around Oxford, Mississippi. Thru 1/31. Urdang, 23 E. 74th (288-7004).

WENDELL JONES/JANE JONES—24 studies for murals portraying the history of San Francisco/Portraits. Thru 2/28. Adler, 21 E. 67th (249-2450).

MARINO MARINI/HENRY MOORE—Paintings and sculpture that focus on his horse-and-rider theme/50 bronze maquettes made between 1938-1984. Thru 2/5. Weintraub, 992 Madison (879-1195).

MARYAN—Expressionistic figure paintings, from 1927-1977, by a Polish emigre who was once interned in concentration camps, 2/2-3/2. At Bernard, 33 E. 74th (988-2050), and Frumkin, 50 W. 57th (757-6655).

J.J.P. OUD—Architectural drawings from 1915-1958, thru 2/23. Prakapas, 19 E. 71st (737-6066).

NASSER OVISSI—Paintings, drawings and sculpture in a series called, "One Thousand and One Nights," thru 2/2. Taghinia-Milani, 1080 Madison (570-6173).

MIMMO PALADINO—Large color linocuts based on Joyce's *Ulysses*, thru 2/14. Hamilton, 19 E. 71st (744-8976).

THOMAS SCHINDLER—Six large-scale paintings and smaller works in which objects and figures confront each other, thru 2/16. Schlesinger-Boisante, 822 Madison (734-3600).

SYLVIA SLEIGH—A 25-foot landscape painting with figures entitled, "Invitation to a Voyage: the Hudson River at Fishkill," thru 2/2. Einstein, 1018 Madison (628-8782).

PHILIP SPEAKES/KIM UCHIYAMA—Paintings of cityscapes as viewed from the windows in this artist's studio/Abstract paintings that refer to landscape. Thru 2/9. Cecil, 16 E. 72nd (517-3605).

THEODOROS STAMOS—Abstract paintings and works on paper from the 'eighties, thru 2/16. Kouros, 831 Madison (879-5454).

FRANK STELLA—Recent relief paintings, thru 2/23. Knoedler, 19 E. 70th (794-0550).

MARINA STERN—Oil paintings, pastels, and graphite drawings of views as seen through windows, thru 2/6. Forum, 1018 Madison (772-7666).

ANDREW STEVOVICH—Paintings and pastels of stylized figures that are evocative of medieval Dutch and Italian paintings, thru 2/2. Coe Kerr, 49 E. 82nd (628-1340).

SUSAN STILLMAN—Paintings, illustrations, and monotypes, thru 2/1. Marymount Manhattan College, 221 E. 71st (472-3800).

ALVIN TADA—Recent painted wall sculptures, floor pieces, and screens, thru 2/16. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

JAMES WEEKS—Paintings of landscapes and interior scenes with figures, thru 2/2. Hirschl & Adler Modern, 851 Madison (744-6700).

57th Street Area

JOHN ALEXANDER—Recent paintings and works on paper, 1/30-2/23. Marlborough, 40 W. 57th (541-4900).

MILTON AVERY/GABOR PETERDI—Works on paper, including figure drawings and landscapes, in oil crayon, gouache, watercolor/Etchings and engravings. Thru 1/30. Borgenicht, 724 Fifth (247-2111).

BARTON LIDICE BENES—Works that consist of ritualistic objects placed in portable museum settings and that take a humorous look at contemporary spiritualism, 1/29-3/2. Markel, 50 W. 57th (581-1909).

CHARLES BIEDERMAN—A survey of his relief works in painted aluminum and wood, from 1934-1984, 2/1-27. Borgenicht, 724 Fifth (247-2111).

ISABEL BISHOP—Preliminary studies for drawings and paintings, thru 2/2. Midtown, 11 E. 57th (758-1900).

AARON BOHROD—Imaginary still lifes and landscapes in oil on board, 2/2-27. Deutsch, 20 W. 57th (765-4722).

STANLEY BOXER—Figurative drawings in pencil and crayon, interweaving themes of flowers, horses, and nudes, thru 2/2. Emmerich, 41 E. 57th (752-0124).

WARREN BRANDT/MERRILL MAHAFFEY—Still life and landscape paintings with intense, sunny colors and bold compositions/Paintings of western mountain ranges. 2/2-27. Fischbach, 24 W. 57th (759-2345).

JOAN BROWN/WILLIAM T. WILEY/MARK MULHERN—A painting installation made up of four stretched panels, two hanging on the wall, and two on the floor/Two large-scale paintings that combine thick paint and charcoal drawing, incorporating many of this artist's puns and favorite images/Drawings in colored pencil depicting an analyst and his patient. Thru 1/31. Frumkin, 50 W. 57th (757-6655).

JAMES COIGNARD—Paintings, works on paper and carborundum etchings, thru 2/9. Rosenberg, 20 W. 57th (757-2700).

WILLIAM CONLON—Abstract paintings with an intricate confluence of lines, planes, and patterned surfaces, 1/30-2/23. Emmerich, 41 E. 57th (752-0124).

MARCIA DALBY—A sculptural installation of both large and small objects, such as tools, insects, furniture, that draw the viewer into a confusing play with scale, thru 2/2. Wolf, 30 W. 57th (586-8432).

MICHAEL DILLON—Abstract paintings, 1/31-2/23. Heidenberg, 50 W. 57th (586-3808).

JOHN DUFF—Recent fiberglass sculptures, both floor and wall pieces, of geometric shapes "taken apart," thru 2/2. BlumHelman, 20 W. 57th (245-2888).

BUDD HOPKINS—Recent paintings and sculpture, thru 2/5. Pearl, 38 E. 57th (838-6310).

LUIGI LUCIONI—Etchings of Vermont scenes, thru 2/16. Cole, 101 W. 57th (333-7760).

AGNES MARTIN—New paintings and watercolors that continue this artist's inquiry into the language of geometry, light, and color, thru 2/16. Pace, 32 E. 57th (421-3292).

RICHARD MOCK/JUDY RIFKA—Expressionistic paintings with fanciful subject matter/Paintings with images of war, and classical "Venus" paintings. Thru 2/2. Alexander, 20 W. 57th (757-3721).

DONN MOULTON—Painted plywood and fiberglass cutouts of oversized images, such as childhood toys and other nostalgic items, thru 2/9. Kornblee, 20 W. 57th (586-1178).

MAN RAY—"Objects of my Affection"—original works, in editions, drawings and photographs, thru 2/23. Zabriskie, 724 Fifth (307-7430).

MILTON RESNICK—Monochromatic abstract paintings, thru 2/2. Miller, 724 Fifth (246-1625).

LEATRICE ROSE—Paintings of this artist's studio, both interior scenes and views through the windows overlooking the Hudson River, 1/31-3/2. Armstrong, 50 W. 57th (582-8581).

SEAN SCULLY—Large-scale paintings with bands of color, on panels of varying depth, 2/1-3/2. McKee, 41 E. 57th (688-5951).

JOE SHANNON—Paintings, drawings, and sculptures inspired by the myth of Actaeon and Diana, thru 2/14. De Nagy, 41 W. 57th (421-3780).

SAUL STEINBERG—Etchings and lithographs, thru 2/9. Pace Editions, 32 E. 57th (421-3237).

JOHN TORREANO—Recent work, thru 2/2. Baskerville + Watson, 24 W. 57th (582-0058).

DONALD ROLLER WILSON—Recent paintings by an artist known for his portraits of imaginary Southern ante-bellum characters, this new series depicts table settings mysteriously abandoned and in complete disarray, 2/1-23. Solomon, 724 Fifth (757-7777).

FRANK LLOYD WRIGHT—Over sixty drawings from the archives of the Frank Lloyd Wright Foundation, thru 2/16. Protetch, 37 W. 57th (838-7436).

East Village

AUSTE—Ink paintings from the book, *Stone Cold Gothic*, with poems by Helen Adam, thru 2/10. Garet, 204 E. 10th (475-8701).

MIYOSHI BAROSH/SHARON HASKELL/MIMI THOMPSON—Recent paintings by all three. Thru 2/10. Wolff, 513 E. 6th (460-5844).

JONATHAN BRESSLER—An installation of painted statuary, including plaster statues of animals, and religious and historical figures, thru 2/13. Now, 430 E. 9th (674-3211).

CHRIS COSTAN—Paintings and sculpture of various images such as dishes, body parts, and map fragments, put together as a metaphor for the order that can be made of chaos, 1/31-2/24. Avenue B, 167 Ave. B (473-4600).

FORD CRULL—Large-scale paintings with religious and sexual symbols, thru 2/7. Vox Populi, 511 E. 6th (477-2279).

INESSA DE/SAMANTHA MCEWEN/KATHY RUTTENBERG—Works on paper by all three. Thru 2/10. Artmart, 534 E. 6th (777-2177).

MATTHEW IMPERIALE/LOUIS MUELLER—Paintings applied to a Folk Art tradition in a series entitled, "Floor Clothes"/Hand-blown glass shapes and painted bronze constructions. Thru 2/3. Area X, 200 E. 10th (477-1177).

GARY KUEHN—Sculpture, paintings and drawings, 1963-1984, thru 3/9. Art Galaxy, 262 Mott (966-0426).

GREER LANKTON/MARION S. WITH DAVID WOJNAROWICZ—Photographs of the artist's sculpture/Assemblages of photographs and paintings. Thru 2/3. Greathouse, 337 E. 10th (460-0016).

LES LEVINE—Large-scale serigraphs in an edition of 13, each containing a message in a word, such as "GO" or "RELAX," thru 2/17. David, 436 E. 9th (533-2050).

JULIO MATTEO—Abstract paintings and sculpture that deal with tracing the development of abstract marks into more complex symbols, thru 2/15. Smith, 339 E. 10th (473-5995).

JOAN NELSON—Encaustic paintings of landscapes with houses and other buildings as central images, thru 2/10. P.P.O.W., 216 E. 10th (477-4084).

DARYL TRIVIERI—Airbrushed paintings that combine black-and-white photo-realist images of monsters set against bright-colored abstract illusionist backgrounds, thru 2/17. Semaphore East, 157 Ave. B (475-2130).

DANIEL WNUK—Marble and lead sculpture, 2/1-28. Postmasters, 66 Ave. A (477-5630).

SoHo and TriBeCa

VITO ACCONCI—New works which join furniture and architecture as a kind of social metaphor, as the viewer becomes a participant, sitting on, and climbing over these pieces, 2/2-3/16. Carpenter + Hochman, 420 W. Broadway (219-0110).

CATHERINE M. ALLEN—Abstract paintings, thru 2/20. Soho 20, 469 Broome (226-4167).

RICHARD ARTSCHWAGER—New works, 2/2-23. Castelli, 402 W. Broadway (431-5160).

BRUCE BARBER—An installation entitled, "Reading Room: A Visual Analysis of Corporate Advertising," thru 2/2. 49th Parallel, 420 W. Broadway (925-8349).

VIOLET BAXTER—Paintings and pastels of late 19th and early 20th century buildings as seen from the artist's Union Square studio, 1/29-2/17. Pleiades, 164 Mercer (226-9093).

HARRY BORGMAN—Abstract paintings with images taken from nature, thru 2/16. Allen/Wincor, 110 Greene (966-1531).

ARNOLD BROOKS—Monotypes and paintings, thru 2/16. Nichols Printmakers, 83 Grand (226-1243).

GUNTHER BRUS/HERMANN NITSCH/ARNULF RAINER—New paintings and drawings by these Viennese artists. Thru 2/2. Gladstone, 152 Wooster (505-8690).

TIM CASEY—Monochrome, thick-surfaced paintings with isolated images, such as a teapot or a Polaroid camera, thru 2/9. Bryers, 111 Greene (925-8058).

MICHAEL CHELMINSKI—Paintings, pastels, and watercolors of Maine, Connecticut and Brittany, thru 2/6. Blue Mountain, 121 Wooster (226-9402).

DENISE CORLEY/JEANETTE FINTZ—Expressionistic paintings and drawings/Abstract paintings and works on paper with *biomorphic and mechanistic* forms. 1/29-2/16. 55 Mercer (226-8513).

EMILIO CRUZ—Figurative paintings, 1/30-2/23. Alternative Museum, 17 White (966-4444).

LYNN CURLEE—Paintings based on woodcuts of horses by a student of Albrecht Durer's, on the myth of Pegasus and Icarus, and other historical sources, 2/2-24. Henoch, 80 Wooster (966-0303).

DAN DAILEY/LINDA MACNEIL—Social commentary in whimsical glass sculptures and wall reliefs/ Constructed glass vessels with sleek architectural forms. 2/2-24. Heller, 71 Greene (966-5948).

ARTURO DI MODICA/JOAN SHERMAN—Recent sculpture by both. Thru 2/23. Concord, 451 Broome (925-2994).

NATALIE EDGAR—Abstract paintings with figurative elements and layers of planes that appear to "slide away" or cancel each other out, thru 2/2. Ingber, 460 W. Broadway (674-0101).

HEIDI ENDEMANN—Watercolors of natural objects, *such as fruits, shells, flowers, using 23-carat gold leaf,* thru 2/6. Milliken, 98 Prince (966-7800).

PETER FLACCUS—Abstract paintings that refer to nature by suggesting interaction of the elements through a rich, tumultuous color surface; thru 2/6. Knowlton, 153 Mercer (431-8808).

DAVID GEISER—Abstract paintings, thru 2/24. Rentschler, 72 Greene (431-7550).

JEFF GOMPERTZ—Oil and wax paintings with imagery that refers to architecture and machinery, thru 2/23. Bouckaert, 100 Hudson (925-6239).

DON HAZLITT—Small painted constructions called "Floating Worlds," thru 2/6. Esman, 121 Spring (219-3044).

SHERYL HUMPHREY—Land and seascape paintings peopled with characters from movies and television, thru 2/9. Herlin, 68 Thompson (431-8732).

MICHAEL HURSON—28 recent works, including drawings and monotypes, incorporating such unlikely images as columns, planks of wood, slippers and coat hangers, 2/2-3/2. Cooper, 155 Wooster (674-0766).

TERRENCE KELLER—Gestural abstract paintings on long, vertical canvases, by a Canadian artist, thru 2/9. Triangle Center, 4 Great Jones (679-1320).

ROBERT KIPPUR/GARY MAYER—Paintings. Thru 2/9. Exit Art, 578 Broadway (966-7745).

BARRY MASON—Paintings of imaginary futuristic people, thru 2/9. Condeso/Lawler, 76 Greene (219-1283).

ROBERT MORRIS—Work from 1967-1984, thru 2/9. Castelli, 142 Greene (431-6279).

JAN MULLER—Large-scale figurative paintings and landscapes completed during the last two years of this artist's life, thru 2/23. Oil & Steel, 157 Chambers (964-1567).

HEARNE PARDEE—Recent paintings based on landscapes in Italy and New England, with intense colors and rich, textural surfaces, thru 2/6. Bowery, 121 Wooster (226-9543).

GEORGE PECK—Paintings whose central theme is the contrast between city and country, thru 2/9. Stoler, 13 White (966-5090).

MILO REICE—New paintings and works on paper depicting *Aesop's Fables* and African motifs, 2/2-23. Toll, 146 Greene (431-1788).

PHILIP SMITH—Complex, carefully-rendered paintings that refer to the history and spirituality of ancient civilizations, 1/31-3/2. Art Palace, 611 Broadway (473-3178).

ROBERT SMITHSON—His eccentric early works, paintings from 1959-1962, that mix imagery from the archaic past, popular culture and science fiction, pointing towards motifs evident in his later earthworks, such as *Spiral Jetty,* thru 3/2. Brown, 100 Greene (219-1060).

MICHAEL TIMPSON—Environmental installation using ordinary materials, such as burlap bags, cinder blocks, coiled hoses, to create "an arena of despair," plus recent work by gallery artists, thru 2/6. Cutler, 164 Mercer (219-1577).

KEN TISA—*Drawings, oil paintings,* and works with sequins sewn or glued to the surface, that are partially inspired by Haitian art and contemporary folk art, thru 2/6. Stellweg Seguy, 169 Mercer (219-1320).

SUSANA TORRE/ALLAN WEXLER—An installation that consists of a full-scale working model of an unbuilt architectural project/Models, photographs, drawings and a full-sized "Beach Building." Thru 2/16. Feldman, 31 Mercer (226-3232).

DAVID WEINRIB—Four large-scale abstract paintings in metallic pigments, 2/2-27. Hutchinson, 138 Greene (966-3066).

JAY WEISS—Still lifes and landscapes in intense colors, thru 2/23. Christian, 90 Prince (431-8601).

DOROTHY WILDER—Sculptures that take the forms of seashells and fossils, made of paper and porcelain, thru 2/20. Soho 20, 469 Broome (226-4167).

DAN WITZ—Figurative paintings on canvas and wood, thru 2/9. Semaphore, 462 W. Broadway (228-7990).

Other

ROMARE BEARDEN—Wood figures, thru 2/2. Cordier & Ekstrom, 417 E. 75th (988-8857).

ALEX KATZ—One colossal-sized painting in four panels, of eight female friends in bathing suits, 2/4-22. Cooper Union, Third Ave. at 7th St. (254-6300).

JACOB LAWRENCE—A retrospective of paintings, drawings, and prints covering a span of fifty years, thru 4/6. Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica (658-7400).

JANNA LONGACRE/JOE UPHAM/RICHARD YELLE—Glass works by all three. Thru 2/23. Glass Workshop, 142 Mulberry (966-1808).

GROUP SHOWS

Madison Avenue and Vicinity

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). "Aymara Weavings"—ceremonial textiles of colonial and 19th century Bolivia; thru 3/3.

DI MAURO—49 E. 96th (831-2999). African art and artifacts from the Ivory Coast, Nigeria, Zaire and Ca*meroon;* thru 2/9.

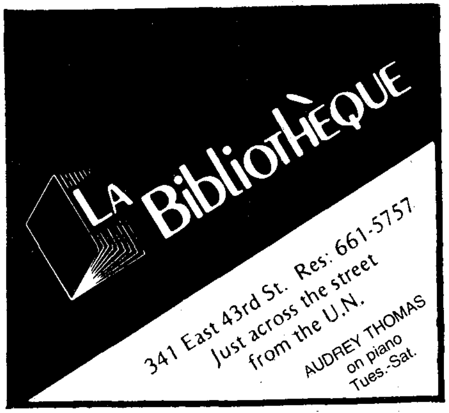
FRIEDMAN—26 E. 82nd (794-8950). Fifty years of chair design, with works by Breuer, Eames, LeCorbusier, Mackintosh, Mollino, others; thru 2/14.

GRAHAM—1014 Madison (535-5767). American still lifes by Alexander, Benton, Cope, Glintenkamp, others; 1/29-3/2.

HIRSCHL & ADLER—21 E. 70th (535-8810). American still life paintings by Hartley, O'Keefe, Porter, Wonner, others; thru 2/16.

I.B.M. *GALLERY OF SCIENCE AND ART*—Madison at 56th (407-6100). 100 scroll paintings by five Chinese artists, thru 3/2.

KOVESDY—895 Madison (737-4563). Art of the 'twenties by Bakst, Gontcharova, Ladanyi, Weininger, others; thru 2/31.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ART

LA BOETIE—9 E. 82nd (535-4865). Expressionist and Constructivist works, from 1910-1930, by Goncharova, Klimt, Kokoschka, Schiele, others; thru 3/16.

MATHES—851 Madison (249-3600). "Correspondences: European and American Affinities," with works by Baziotes, Cezanne, Demuth, Klee, Marin, others; thru 3/9.

MCCARRON—1014 Madison (772-1181). Prints and drawings with musical themes, by artists from the 16th to 20th centuries; 2/1-3/1.

SILBERBERG—16 E. 79th (861-6192). Small and large sculptures by Moore, works on paper by Bacon, Christo, Miro, Picasso, others; thru 3/2.

L.J. WENDER—3 E. 80th (734-3460). Contemporary Chinese paintings that celebrate the Chinese New Year, thru 2/23.

57th Street Area

DEUTSCH—20 W. 57th (765-4722). Small paintings and drawings by De Creeft, Dove, Hartley, O'Keefe, Sheeler; thru 2/27.

FELICE—141 E. 56th (752-7567). Graphic works by Dali, Miro, Picasso, Vanderbilt, others; thru 2/28.

GALLERY OF APPLIED ARTS—24 W. 57th (765-3560). Works by Castle, Graham, Kushner, Marisol, Nonas, Zakanitch, plus the Arc furniture collection, thru 5/31.

HEESY—50 W. 57th (245-1420). Landscape paintings by Bartlett, Brown, Cohen, Mazur, Sallick, Stayton; thru 2/16.

HERSTAND—24 W. 57th (664-1379). Ancient, tribal, modern and contemporary sculpture; thru 3/2.

MUNROE—56 W. 57th (246-9616). Recent painting and sculpture by Armstrong, Bradford, Dworkin, Hewat, others; thru 2/16.

PACE—32 E. 57th (421-3237). Prints by Burchfield, Cook, Hartley, Lozowick, McNulty, Wegenrot, others, thru 2/2.

ROSENBERG—20 W. 57th (757-2700). 17th and 18th century etchings from the collection of the Bibliotheque Nationale de France; thru 2/9.

SAMUELS—11 E. 57th (355-6444). Paintings, drawings and sculpture from the 14th-20th century, including works by Raphael, Tiepolo, Vermeer, Watteau, others; thru 2/2.

SEAGRAM—375 Park (572-7000). "Drawings by Sculptors: Two Deçades of Non-Objective Art in the Seagram Collection," with works by Bladen, Judd, Hesse, LeWitt, Morris, others; thru 2/10 (Closed Sat.).

SEGAL—63 E. 57th (486-2297). Works by gallery artists, including Blount, Coe, Dawson, Raburn, others; thru 2/28.

ST. ETIENNE—24 W. 57th (245-6734). Works by Expressionists, including Gerstl, Klimt, Kokoschka, Schiele, others; thru 3/23.

WUNDERLICH—41 E. 57th (724-8778). Currier and Ives prints, 2/1-3/16...American paintings by Eakins, Latrobe, Ryder, Sargeant, others; thru 2/23.

ZARRE—41 E. 57th (752-0498). Works by Boyd, Oko, Olson, Shapiro, others; thru 2/15.

East Village

ART CITY—439 E. 9th (420-0867). Work that explores male sexuality, by Alonso, Fischl, Golub, Nechvatal, Wilson, others; thru 2/17.

CIVILISATION—78 Second Ave. (254-3788). Small paintings, drawings and sculpture priced under $200, by Albert, Christo, Dalby, Grove, Gianakos, Red Spot, others; 2/2-26.

GROUP MATERIAL—345 E. 12th (242-3900). "A.D., Christian Influence in Contemporary Culture," with works by Byron, Cutrone, Finster, Spero," thru 2/8.

NEW MATH—508 E. 12th (505-8645). Work by artists who use computers, including Abramson, Bender, Good, Hornbacher, others; wall reliefs by Patrick Kennedy; thru 2/10.

PAINTING SPACE 122—150 First Ave. (228-4249). "Spirit"—works that express the spirituality of women, by Bourgeois, Chalfin, Ellwood, Laufer, others; 2/2-24.

SoHo and TriBeCa

A—330 Broome (431-9464). "The Friends Show," with works by Cleveland, Corragio, Johnson, Lack, Schneeman, Warhol, others; thru 2/10.

ADLER—578 Broadway (925-3336). "Painting 1985"—works by Amenoff, Barth, Chase, Jensen, Murray, Ripps, Winters, others; thru 2/2.

AMERICAN INDIAN COMMUNITY HOUSE—164 Mercer (226-7433). Works by 17 artists from the Akwesasne community, reflecting the cultural beliefs of the Mohawk; thru 2/9.

ARTISTS SPACE—223 W. Broadway (226-3970). Installations utilizing film and slide projections, by Barry, Brandl, Carpenter, Rubin; thru 2/23.

BROMM—90 W. Broadway (732-6196). "New Painting" by Bidlo, Frangella, Kostabi, Prol, Robinson, others; thru 2/2.

CENTRAL HALL—386 W. Broadway (226-9215). "Choiceworks: Artists Speak Out on Reproductive Rights"—works by Allyn, Carvalho, Coe, Goodfriend, Holup, Spero, others; thru 2/10.

CLOCKTOWER—108 Leonard (233-1096). Works by artists-in-residence, including Adkins, Desiderio, Horvath, Pfaffman, Wojnarowicz, others; thru 3/3.

DRAWING CENTER—137 Greene (982-5266). "Selections 28"—new works by emerging artists, including Bomeisler, Denson, Dill, Gray, Grieve, Jayes, Rockman, Smollin, Wagoner, Way; thru 2/16.

ELEMENTS—90 Hudson (226-5910). Works in paper, by Anderson, Batchelor, Ketchum, Prentice, Seventy, Wong, others; thru 2/17.

GERMANS VAN ECK—420 W. Broadway (219-0717). Works on paper by gallery artists, and photographs by Nolan and Staller; thru 2/2.

HAND IN HAND—568 Broadway (219-1844). "Recalling the Fifties and Sixties," with paintings by Bluhm, Hesse, Johnson, Leslie, Stankiewicz; plus recent paintings by Milton Resnick; thru 2/28.

HARRIS—383 W. Broadway (431-3600). Works by Brodsky, Castanis, Moers, Webber; thru 2/2.

HOFFMAN—429 W. Broadway (966-6676). Early and recent work by Nice, Okulick, Owen, Plagens, Sullivan, Tworkov, Wofford; thru 2/21.

KIND—136 Greene (925-1200). "More Is More Is More"—paintings by Anderson, Copley, Escher, Hendon, Kohlhofer, Rand, Wizon; thru 2/2.

KITCHEN—59 Wooster (925-3615). "The Anticipated Ruin," with works by Beirne, Bender, Garrat, Jacobs, Komar and Melamid, Lawler, Levine, McCollum, Nagy, Parrino, Vaisman; thru 2/2.

MANHATTAN ART—81 Greene (219-2007). Drawings and sculpture by Bills, diSuvero, Marden, Moskowitz, Nonas, others; thru 2/2.

MUSSAVI—623 Broadway (505-2297). Works by Brown, Morrison, Nero; thru 2/16.

PRINCE STREET—121 Wooster (226-9402). Sketches and working drawings by Acker, Bernier, Marcus, Prusinowski, Wallace, others; thru 2/16.

SHAFRAZI—163 Mercer (925-8732). Works by seven young French street artists who call themselves "The Ripoulin Group," thru 2/9.

SOHO CENTER FOR VISUAL ARTS—114 Prince (226-1995). Works by Delange, Mehrtens, Pyke, Snow; thru 2/16.

THORP—103 Prince (431-6880). Abstract paintings by Baumgardner, Hennessy, Hitch, Wofford; 2/2-3/2.

22 WOOSTER—(431-6445). A juried exhibition of drawing and painting by alumni of the School of Art & Design, Pratt Institute, 1960-1983; 2/1-21.

VISUAL ARTS—137 Wooster (598-0221). Group show curated by Allan D'Arcangelo; 1/31-2/17.

WARD-NASSE—178 Prince (925-6951). Works by Ames, Cook, Montague, Shapiro; thru 2/7.

WASHBURN—113 Greene (966-3151). "Action/Precision: 1980-85" —paintings by Bluhm, Goldberg, Hartigan, Held, Leslie, Mitchell; thru 2/23.

WHITE COLUMNS—325 Spring (924-4212). New sculpture by Allen, Cantwell, O'Hara, Peterka; video by Auder, Bratten, Peehl, Smith, others; thru 2/4.

Other

BERNARDUCCI—17 E. 17th (206-7578). Works by 20 artists, including Bosman, Cutrone, Prol, Wall; thru 2/3.

BRONX RIVER ART CENTER—1087 E. Tremont (589-5819). Work that is concerned with ecology by Connor, Feldman, Lawrence, Vollmer, others; thru 2/23.

80 WASHINGTON SQUARE EAST—(598-2163). 9th annual "Small Works" competition; 2/2-3/1.

GREY ART GALLERY—33 Washington Place (598-7603). "Action/Precision: The New Direction in New York 1955-60"—works by Bluhm, Goldberg, Hartigan, Held, Leslie, Mitchell; thru 2/23.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Drawings that have been selected to reflect the ideas taught at the Studio School, by Agostini, Bleckner, DeNiro, McNeil, Wilson, others; thru 2/8.

P.S. 1—46-01 21st St., L.I. City (718-784-2084). Nine artists selected by writer/critic Lisa Liebmann, plus video, film, fashion, special projects and an exhibition focusing on the collaborations of artists and writers; thru 3/10.

RYAN—452 Columbus (799-2304). "Rediscovered Printmakers of the 1930's"— works by Brodsky, Grambs, Heckman, Vogel;" thru 2/10.

TOWER—45 W. 18th (620-0505). Works by Elaine, Feher, Richardson, Ruhs, Spindler; 1/31-2/23.

Photography

JAMES BALOG/PAUL CAPONIGRO—Photographs of hunters in the American Northwest/200 images from his thirty-year career, including photographs of New England woodlands, Stonehenge, Southwest desert landscapes, thru 2/17. I.C.P., 1130 Fifth (860-1783).

HENRI CARTIER-BRESSON—Some of his best-known images, covering a period of 40 years, thru 3/3. Miller, 38 E. 57th (319-1800).

CHUCK CLOSE—Large-scale portraits made with the Polaroid Museum Camera at the Boston Museum of Fine Arts, thru 2/16. Pace/MacGill, 11 E. 57th (759-7999).

RALSTON CRAWFORD—Black-and-white photographs of machine, architectural, and nautical abstractions, thru 2/2. Miller, 724 Fifth (246-1625).

DOUGLAS FAULKNER—Underwater photographs of marine life, 2/2-3/4. Overseas Press Club, 52 E. 41st (757-9255).

STANLEY GREENBERG—Black-and-white photographs of architecture in urban and rural landscapes, thru 2/19. Arsenal, Fifth Ave. at 64th (360-8173). Closed Sat.

GEORGE HURRELL—Vintage photographs of Hollywood celebrities, 2/1-28. Dyansen, 11 E. 57th (489-7830).

KNOWLTON—153 Mercer (431-8808). Photographs of flowers by Ekstrom, Horst, Lartigue, Man Ray, Modotti, others; thru 2/6.

LEDEL—168 Mercer (966-7659). "Cuba: A View from Inside, Photographs from 1959-1984;" thru 2/24.

LIGHT—724 Fifth (582-6552). "Two's Company"—photographs of couples by Arbus, Brassai, Callahan, Frank, Penn, Sander, others; thru 3/2.

JOAN MOSS—Infrared images of women, 2/2-27. Manes, 177 Prince (505-5722).

MUNICIPAL ART SOCIETY—457 Madison (935-3950). Photographs of Hells' Kitchen by Maren Erskine, set in sound environments created by Reed Erskine; thru 2/16.

HOLLY ROBERTS—Images of the Southwest, thru 2/8. Pfeifer, 568 Broadway (226-2251).

AUGUST SANDER/HELMAR LERSKI—Photographs of hands from his series, "The Organic & Inorganic Tools of Man," begun in the 1920's/Two series of portraits entitled, "Arabs and Jews," 1931-35, and "The Metamorphosis Through Light,"1936. Thru 2/23. Sander, 51 Greene (219-2200).

LARRY SILVER—Photographs of "Muscle Beach" in the '50s, thru 2/24. I.C.P., Fifth Ave. at 94th (860-1777).

STALEY-WISE—177 Prince (777-1590). Portraits of artists by Blumenfeld, Brassai, Dahl-Wolfe, Horst, Mapplethorp, others; thru 3/2.

LEON C. YOST—Paired cibachrome photographs of early North American pictographs and the rugged canyon country where they were found, 1/29-2/17. Noho, 168 Mercer (219-2210). .

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. For the Floor: An International Exhibition of Contemporary Artists' Rugs; thru 5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of

Pacific Peoples...Asante: Kingdom of Gold; thru 3/17...Titian Ramsay Peale, 1799-1885; thru April.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10:30-4:30, Sun. 11-4:30 $1.50, students and seniors $1. Puerta del Caribe (Door to the Carribean): Paintings by Jan D'Esopo; 1/31-3/20.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Light of Asia: Buddha Sakyamuni in Asian Art; thru 2/10...Curators Choice IV: Quilts; thru Jan...New York By Forss: The Photographs of a Street Peddler; thru 2/14...Oriental Carpets from the McMullan Collection; thru 6/3...Francois Morellet: Systems; thru 3/17... Lee Krasner: Works on Paper; thru 2/25... The Brueghel Series (A Vanitas of Style): an installation by Pat Steir; thru 2/18.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...European Illustration: 1974-1984; thru 2/3...Embellished Calendars; thru 2/24...Fabled Cloth: Batik from Java's North Coast; 1/29-4/28.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted. James Abbott McNeill Whistler (1834-1903); thru 2/3.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75.(Free Tues. 5-8). Modern Masters . . .Horst Antes: Votives; thru 2/3...Robert Motherwell; thru 2/3.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity. . . Coins Reveal. . . Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...Tefila—Dina Recanati Sculpture; thru 2/5...White City: International Style Architecture in Israel; thru 2/17...The Jewish Heritage in American Folk Art; thru 3/15...Fantasy and Form in the Hanukkah Lamp; thru 2/3.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . . . *Sports in Ancient Greece*. . . New Galleries for Ancient Near Eastern Art. . . The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections; thru 3/31...The John M. Crawford, Jr. Collection: *Chinese Painting and Calligraphy*; thru 6/16...The Camera and the Photograph: Images in Light...Portugal and Porcelain: A little-known chapter in European ceramic history; thru 3/10...French Drawings Recently Acquired: 1975-1984; thru 2/10...Photographs from the Museum's Collections; thru 3/17...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...Weavings from the Micronesian Islands; thru 5/5...The Cloisters, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation. George Frideric Handel, 1685-1759; thru 2/17...Renaissance Artists: Letters and Documents; thru 2/24...*Small Mischief*; thru 2/24.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Winning Moves: Gameboards of North America; thru 3/3.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & *seniors*. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily-...Charlie Brown: A Boy For All Seasons - 20 Years on Television; thru 1/31... A Tribute to Thames Television; thru 1/31...Hallmark Hall of Fame: A Tradition of Excellence; thru 4/18...KTLA: West Coast Pioneer; 2/1-3/15.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . New Toy Gallery. . . Rooms from the Home of John D. Rockefeller Sr. ..Cream of the Crop: The New Couture; thru 6/16...Cityscapes: Prints and Drawings by Gerald K. Geerlings; thru 3/31.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing. . ..From the Gilman Collection: Photographs Preserved in Ink; thru 2/26...Lee Krasner: A Retrospective; thru 2/12.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection. . . Recent Gifts of Members; thru 2/3...160th Annual Exhibition; 2/8-3/9.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Tues.-Sun. 12-6. Closed Mon. $2.50; students & seniors $1.50, children free. Difference: On Representation and Sexuality; thru 2/10.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps. . . Firefighting on Parade: 1700-1865. . . The City Comes of Age: The Society Reminisces on its 180th Birthday; thru 2/3... Baroness Hyde de Neuville: Sketches of America, 1807-1822; thru 3/17...Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 3/31...Lurid Literature: Popular Reading of the 19th Century; thru 2/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. . .Literary Gifts; thru 5/31.....Music by Richard Rodgers; thru 2/2...Women of Courage; thru 2/28.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (718-592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested...Contemporary Trompe L'Oeil *Painting* and *Sculpture; thru* 2/10...*Hedda* Sterne: Forty Years; 1/31-4/14.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Tradition and Conflict: Images of a Turbulent Decade, 1963-1973; thru 6/30.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . ..The Third Dimension: Sculpture of the New York School; thru 3/3...Claire Zeisler: Fiber Sculptures; thru 3/10...Jonathan Borofsky: Mid-Career Retrospective; thru 3/10. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). Modern Masks; thru 2/7.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 1/29 at 10: The Angus MacCuaig Percival Estate. On view from 1/24. **East**, 219 E. 67th St. (570-4141). 1/29 at 10: English and Continental Furniture, Sculpture, Decorative Objects and Rugs. On view from 1/25. 1/30 at 10: Important European Porcelain and Faience. On view *from* 1/26.

DOYLE—175 E. 87th St. (427-2730). Next sale 2/6.

PHILLIPS—406 E. 79th St. (570-4830). 1/30 at 11: Furniture and Decorations. On view from 1/25. 1/30 at 2: Paintings. On view from 1/25.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 1/28 at 2, 1/29 at 10:15 & 2: John James Audubon Birds of America. On view from 1/23. 1/30,31 at 2: American 18th & 19th Century Paintings, Drawings, and Sculpture, American Decorative and Historical Prints. On view from 1/26. 1/30 at 10:15 & 2: Important Chinese Export Porcelain from the Mottahedeh Collection. On view from 1/19. 1/31 at 10:15 & 2, 2/1,2 at 10:15: Important American Furniture, Folk Art, Silver and Chinese Export Porcelain and Carpets. On view from 1/26. 2/1 at 2: Important American Furniture: The Collection of Abram R. and Blanche M. Harpending. On view from 1/26. 2/1 at 2: Important American Furniture: The Collection of the Late Barry B. Tracy. On view from 1/26. 2/2 at 10:15 & 2: Highly Important Color-Plate, Natural History, and Travel Books, Atlases and Maps. On view from 1/26. 2/2 at 2: Important American Furniture: The Collection of Scott Bartlett. On view from 1/26. 2/2 at 2: Important American Furniture: The Contents of Langdon. On view from 1/26.

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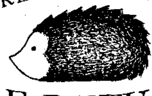

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RADIO HIGHLIGHTS

Wed., Jan. 30

3:00/WNCN—Holborne: Infernum; Galliard; **Beethoven:** Cto for Piano #4 in G, Op. 58; **Handel:** Il Pastor Fido: Ov.

WNYC—Rzewski: Four North American Ballads; **Schuman:** New England Triptych.

4:04/WQXR-AM/FM—Britten: Simple Sym, Op. 4; **Vivaldi:** Chamber Cto in D for Recorder, Oboe, Violin & Bassoon; **Ravel:** Menuet antique.

5:00/WNCN—Smetana: Ma Vlast: Tabor; **Glazounov:** Raymonda: Highlights.

6:00/Vivaldi: Cto for Flutes, Violins, Strings & Organs in A "In Due Cori"; **Liszt:** Mephisto Waltz #1; **C.P.E. Bach:** Trio Sonata in E.

7:03/WQXR-AM/FM—Mozart: Requiem in d.

8:00/WNCN—Mozart: Missa brevis in G, "Credo"; **Victoria:** Magnificat; **Mozart:** Adagio for Winds in B-Flat.

WNYC—The Frick Collection. Fortune's Fire Lute Song Ensemble. **Pilkington:** Music Dear Solace; **Danyel:** Like as the Lute Delights; **Campion:** When to Her Lute.

WQXR-AM/FM—Live from the Metropolitan. **Zandonai:** Francesca Da Rimini (Scotto, Domingo/Levine).

9:00/WNCN—Spohr: Duo Concertante for 2 Violins in a, Op. 67, #1; **Albeniz:** Espana, Op. 165: Tango; **Haydn:** Sym #44 in e, "Trauer."

Thurs., Jan. 31

3:00/WNCN—Stravinsky: Firebird Suite; **Glazounov:** Cto for Piano #2 in B.

WNYC—Downey: The Edge of Space; **Herrmann:** The Day the Earth Stood Still; **Vaughan Williams:** Sinfonia Antarctica.

4:04/WQXR-AM/FM—Elgar: Cockaigne Ov; **Bach:** French Suite #1 in d; **Trad. Italian:** Variations on "Carnival of Venice"; **Bizet:** Pastorale from L'Arlesienne Suite #2.

5:00/WNCN—C.P.E. Bach: Sym in E; **Corelli:** Cto Grosso in c, Op. 6, #3; **Beethoven:** Sym #6 in F, Op. 68, "Pastorale": First Movement.

6:00/WNCN—Stolzer: German Psalms: Psalm 86; **Ysaye:** Chant d'hiver for Violin & Orch, Op. 15; **Haydn:** Feldparthie #1 in B-Flat.

7:00/WNYC—Rawsthorne: Cto for String Orch; **Tailleferre:** Ballade for Piano & Orch; **Monteverdi:** Confitebor tibi, Domine.

8:00/WNCN—Bach: Brandenburg Cto #1 in F; Prelude & Fugue in C; WTC, Book 1: Preludes & Fugues #6-8.

WNYC—Minnesota Orchestra. Charles Dutoit, conductor. **Bartok:** Viola Cto; **Haydn:** Cello Cto in C; **R. Strauss:** Don Quixote.

8:05/WQXR-AM/FM—Schubert: Sym #9 in C.

9:00/WNCN—Carnegie Hall Tonight. John Rubinstein, host. With pianist Chick Corea, vibraharpist Gary Burton, violinist Ida Kavafian, violinist Carol Shive, violist Theodore Arm, cellist Fred Sherry. **Levant:** Blame it on my Youth; **Corea:** Addendum; **Monk:** Round Midnight.

Fri., Feb. 1

3:00/WNCN—Berlioz: Roman Carnival Ov, Op. 9; **Liszt:** Harmonies poetique et religieuses, #3, "Benediction de Dieu dans la Solitude."

WNYC—Tubin: Sym #9; **Downey:** The Edge of Space; **Hermann:** The Day the Earth Stood Still.

4:04/WQXR-AM/FM—Bach: Cto for Violin & Oboe; **Chopin:** Rondo in C for 2 pianos; **Beethoven:** Allegro & Minuet for Flute & Violin.

5:00/WNCN—Paganini: The Witches: Variations on a theme by Sussmayr, Op. 8 (posth.); **Lieberson:** Studies in Musicology.

6:00/WNCN—Telemann: Suite for 2 Horns, 2 Violins and Bass in F; **Vivaldi:** Four Seasons: Cto for Violin in E, Op. 8, #1, "Spring"; **R. Strauss:** Capriccio, Op. 85: Introduction for String Sextet.

7:00/WNYC—The Opera Box. Opera and the history of singing in the 20th century.

7:03/WQXR-AM/FM—Vivaldi: Ov from L'Olimpiade; **Bizet:** Suite from Carmen; **Schubert:** 9 Valses Sentimentales.

8:00/WNCN—Beethoven: Variations in E-Flat, Op. 44; **Vivaldi:** Cto for Violin & Strings in B-Flat; **Bach:** Brandenburg Cto #4 in G.

WNYC—Stravinsky: Sym of Psalms; **Chabrier:** Le Roi malgre lui; **Janequin:** Chansons.

8:05/WQXR-AM/FM—Celebrating the 300th anniversary of the birth of George Frederick Handel. **Handel:** Excerpts from Messiah (Nelson, Kirkby, Watkinson, Elliott, Thomas, Choir of Christ Church Cathedral, Oxford, The Academy of Ancient Music/Hogwood).

9:00/WNCN—Ravel: Valses nobles et sentimentales; **Bach:** Prelude & Fugue in a; **Spohr:** Cto for Violin #8 in a, Op. 47.

Sat., Feb. 2

10:00 a.m./WNCN—Brahms: Sonata for Violin & Piano in E-Flat, Op. 120, #2; **Vivaldi:** L'Estro Armonico: Cto for 4 Violins & Cello in b, Op. 3, #10; **Haydn:** Piano Trio in E-Flat.

WNYC—Debussy: La Damoiselle elue; **Cage:** 6 Melodies.

10:04 a.m./WQXR-AM/FM—Bach: Brandenburg Cto #5; **Haydn:** Notturni; **Holst:** The Bringer of Jollity from The Planets.

12:00/WNYC—1984 Salzburg Festival. **Mozart:** Motet: "Exsultate, Jubilate" in F; Offertorium de B.M.V. "Alma dei Creatoris" in F; Missa Longa in C.

12:05/WQXR-AM/FM—Pergolesi: Violin Cto in B-Flat.

1:00/WNCN—Beethoven: Sym #3 in E-Flat, Op. 55, "Eroica"; **Graupner:** Cto for Trumpet #1 in D.

2:00/WQXR-AM/FM—Metropolitan Opera Broadcast. **Verdi:** Otello (M. Price, Kraft, Domingo, Milnes, Lewis, Howell/Levine).

3:00/WNCN—Albeniz: Sonata for Piano #3; **Bach:** Brandenburg Cto #5 in D; **Alkan:** Etudes in Min. keys, Op. 39, #2: En rhythme molossique.

5:00/WNCN—Borodin: Prince Igor: Polovtsian Dances; **Chopin:** Scherzo #1 in b, Op. 20; **Bach:** Cto #2 after Vivaldi; **Ravel:** Miroirs: Une barque sur l'ocean.

6:04/WQXR-AM/FM—Haydn: Trumpet Cto in E-Flat; **Sibelius:** Oceanides; **Berlioz:** Rob Roy Ov.

7:00/WNCN—Anniversary Concert. Claudio Arrau and Leontyne Price. **Liszt:** Transcendental Etude #3 in F, "Paysage";

Beethoven: Fidelio, Op. 72: Abscheulicher!; **Mozart:** Concert Aria: Ch'io mi scordi di te; **Schubert:** Sonata for Piano in A, Op. 120.

8:00/WNCN—Artist's Image. Eugene Ormandy, conductor. **Sibelius:** Cto for Violin in d, Op. 47; **Mendelssohn:** Athalia, Op. 74: War March of the Priests; **Wagner:** Die Meistersinger: Prelude.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1984 International Singing Competition for Verdian Voices, in Busseto, Italy.

WNCN—Saturday Night Opera. **Puccini:** Madama Butterfly (Caballe, Mazzieri, Marti, Bordoni, Coro del Gran Teatro del Liceo, Barcelona Sym Orch/Gatto).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. With pianist Rudolf Serkin. **J.C. Bach:** Sinfonia, Op. 18; **Mozart:** Piano Cto #22 in E-Flat; **Dvorak:** Sym #9 in e, Op. 95.

Sun., Feb. 3

9:04 a.m./WQXR-AM/FM—Saint-Saens: Sym #2 in a, Op. 55; **Mozart:** Violin & Piano Sonata in D; **Bach:** Clavier Cto #6 in F.

10:00 a.m./WNCN—Classic Guitar. **Carulli:** Serenade for 2 Guitars in A, Op. 96; **Rodrigo:** Cto de Aranjuez; **Vivaldi:** Cto for Guitar in D.

WNYC—Bach: Ov in the French Style; **Poulenc:** Suite Francaise.

12:00/WNYC—Chamber Music Society of Lincoln Center. Robert Routch, horn. **Poulenc:** Sextet for Piano & Winds; **Beethoven:** Qnt for Strings in C, Op. 29; **Zwilich:** Double Qt for Strings; **Dvorak:** Serenade in d, Op. 44.

1:00/WNCN—Chicago Symphony Orchestra. Leonard Slatkin, conductor. With violinist Itzhak Perlman. **Rouse:** The Infernal Machine; **Elgar:** Cto for Violin in b, Op. 61; **Rachmaninoff:** Sym #2 in e, Op. 27.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. With Philip Smith, trumpet, and Thomas Stacey, English horn. **Bernstein:** Ov from Candide; **Copland:** Quiet City for Trumpet, English Horn & Orch; **Mahler:** Sym #5 in c-sharp.

4:00/WNCN—Chopin: Rondo for Piano & Orch, Op. 14, "Krakowiak"; **Tartini:** Cto for Flute #2; **Rachmaninoff:** Symphonic Dance, Op. 45, #1.

5:00/WNCN—Prokofiev: Cto for Piano #1 in D-Flat, Op. 10; **Delibes:** Coppelia: Ballet Suite; **Chopin:** Etude in c-sharp, Op. 25, #7.

6:00/WNYC—Smithson String Quartet. **Haydn:** String Qt in E-Flat, Op. 17, #3; **Arriaga:** String Qt in d; **Beethoven:** String Qt #2 in G, Op. 18, #2.

7:00/WNCN—Anniversary Concert. Marian Anderson, William Boyce, Rudolf Firkusny, Constance Keene. **Trad.:** Spirituals; **Bach:** Partita for Harpsichord #1 in B-Flat; **Boyce:** Sym #1 in B-Flat; **Brahms:** Sonata for Viola & Piano in E-Flat, Op. 120, #2.

7:04/WQXR-AM/FM—Music and conversation with bass baritone Simon Estes and soprano Grace Bumbry.

8:00/WNYC—The Los Angeles Philharmonic. Simon Rattle, conductor. With pianist Alicia de Larrocha. **Kraft:** Interplay (World Premiere); **Beethoven:** Piano Cto #2; **Ravel:** Daphnis et Chloe.

8:05/WQXR-AM/FM—Wagner: The Flying Dutchman (van Dam, Vejzovic, Moll, Hofmann, Berlin Phil/von Karajan).

Mon., Feb. 4

3:00/WNCN—Wagner: Gotterdammerung: Immolation Scene; **Boccherini:** Qnt in f, Op. 42, #1; **Prokofiev:** Love for Three Oranges, Op. 33: Suite.

4:04/WQXR-AM/FM—Haydn: Sym #37 in C; **Ponce:** Theme, Variations and Fughetta; **Beethoven:** Ov from Fidelio.

5:00/WNCN—Loeillet: Sonata for Flute & Harp; **Liszt:** Hungarian Rhapsody #9 in E-Flat; **Bizet:** Jeux d'Enfants, Op. 22.

6:00/WNCN—Boito: Sinfonia in a; **Frederick the Great:** Sonata for Flute #2 in c; **Mozart:** Variations on a Minuet by J.C. Fischer in C; **A. Scarlatti:** Cto for Recorder in a.

7:00/WNYC—Gottschalk: Sym, "A Night in the Tropics"; **Chabrier:** Bouree Fantasque; **Granados:** Tonadillas.

7:03/WQXR-AM/FM—Beethoven: Viennese Dances; **Ravel:** Menuet Antique; **Blavet:** Sonata "La Vibray" in d.

8:00/WNYC—Brahms: Piano Pieces, Op. 119; **Berg:** Lyric Suite.

8:05/WQXR-AM/FM—Handel: Cto Grosso in B-Flat, Op. 3; **Haydn:** Sym #103 in E-Flat.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. Concord String Quartet. **Beethoven:** String Qt in A, Op. 18, #5; String Qt in E-Flat, Op. 74; String Qt in F, Op. 135.

9:06/WQXR-AM/FM—Boston Symphony Orchestra. Seiji Ozawa, conductor. **Brahms:** Serenade #1 in D, Op. 11; **Dvorak:** Sym #9 in e, Op. 95.

Tues., Feb. 5

3:00/WNCN—J. Strauss Jr.: Vienna Blood Waltz, Op. 354; **Kalkbrenner:** Sonate Brillante in A-Flat, Op. 177; **Haydn:** Piano Trio in B-Flat.

WNYC—A tribute to Fritz Kreisler—early recordings by the great violinist.

4:04/WQXR-AM/FM—Mercadante: Cto in B-Flat for Clarinet & Chamber Orch; **Debussy:** Images, Book 2; **Trad. Irish:** Londonderry Air.

5:00/WNCN—Salieri: Sinfonia in D; **Beach:** Sketches, Op. 15; **Schubert:** Klavierstucke for Violin in D; **Grieg:** Symphonic Dance in A, Op. 64, #4.

6:00/WNCN—C. Stamitz: Qt in E-Flat, Op. 8, #2; **R. Strauss:** Munich, Commemorative Waltz; **J.C. Bach:** Sym in D, Op. 18, #4.

7:00/WNYC—Mahler: Sym #7, "Nachtmusik II"; **Schoenberg:** Serenade; **Webern:** String Qt, 1905; **Berg:** Lulu Suite.

7:03/WQXR-AM/FM—Beethoven: Eleven Modlinger Dances, #3-11; **Bach:** Trio Sonata in G; **Tchaikovsky:** Excerpts from Swan Lake.

8:00/WNCN—New York Woodwind Quintet live from the WNCN Performance Studio.

8:05/WQXR-AM/FM—Handel: Viola Cto in b; **Sibelius:** Sym #5 in E-Flat.

9:00/WNYC—St. Paul Chamber Orchestra. An all-**Lutoslawski** program.

9:06/WQXR-AM/FM—Philadelphia Orchestra. Rafael Fruhbeck de Burgos, conductor. With pianist Earl Wild. **Schumann:** New England Triptych; **Rachmaninoff:** Rhapsody on a Theme by Paganini, Op. 43.

10:00/WNCN—Mozart: Sonata for Violin & Piano in B-Flat; **Damase:** Gigue; **Beethoven:** Sonata for Piano #18 in E-Flat, Op. 31, #3.

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6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News This Morning
⑪ Civic Programming
Ⓗ Wed/Orphan's Tale
Thu/From the Terrace
Mon/Year of the Gentle Tiger
Tue/Dot and the Kangaroo

6:30
② ④ News
⑤ Groovie Ghoulies (except Fri)
Fri/Bullwinkle
⑨ Jimmy Swaggart
⑪ Great Space Coaster
Ⓗ Thu/Tubby the Tuba
Fri/Emma and Grandpa Winter
Mon/Orphan's Tale
Ⓢ Wed/Movie: The Prince and the Pauper
Fri/The Righteous Apples
Tue/Movie: The Singing Princess

7:00
② Morning News
④ Today
⑤ Bugs and Porky
⑦ Good Morning America
⑨ 700 Club
⑪ Pink Panther
Ⓗ Fri/Wonder of It All
Mon/Timerider
Ⓢ Thu/Movie: The Singing Princess
Mon/Movie: Snow White and the Seven Dwarfs

7:30
⑤ Fat Albert
⑪ Scooby Doo
Ⓗ Wed/Fraggle Rock
Tue/Movie: Hammett
Ⓢ Tue/Movie: Funny Lady

8:00
⑤ Woody Woodpecker
⑨ Civic Programming
⑪ Voltron
Ⓗ Wed/Wilderness Family
Thu/Movie: The Black Stallion Returns
Ⓢ Thu/Movie: Hounds of Notre Dame
Mon/Movie: Tom Sawyer

8:30
⑤ Flintstones
⑨ Straight Talk
⑪ Superfriends
Ⓗ Fri/Toby & the Koala
Mon/C.H.O.M.P.S.
Ⓢ Wed/Movie: A Midsummer Night's Sex Comedy
Fri/Movie: Zelig

9:00
② All New Let's Make a Deal
④ Donahue
⑤ I Love Lucy
⑦ Morning Show
⑪ Wed–Fri/Fish
Mon, Tue/Happy Days
Ⓦ Wed/Movie: The Pirates of Penzance
Thu/Movie: The Incubus
Fri/Movie: Scarface

9:30
② Anything for Money
⑤ Carol Burnett
⑨ News
⑪ Laverne & Shirley
Ⓗ Tue/Coming Attractions

10:00
② $25,000 Pyramid
④ Time Machine
⑤ Welcome Back, Kotter
⑨ Romper Room
Ⓗ Wed/Red Skelton
Thu/Movie: Across the Great Divide
Fri/Movie: Hammett
Mon/Movie: WarGames
Tue/Movie: Tough Enough
Ⓢ Wed/Movie: The Great Sinner
Thu/Movie: It's a Date
Fri/Movie: Beyond the Forest
Mon/Movie: Ask Any Girl
Tue/Movie: Give a Girl a Break

10:30
② Press Your Luck
④ Sale of the Century
⑤ All in the Family
⑦ Comedy Take
⑪ Family

11:00
② The Price Is Right
④ Wheel of Fortune
⑤ The Waltons
⑦ Trivia Trap
⑨ Partridge Family
Ⓗ Wed/Not *Necessarily* the News
Ⓦ Wed/Movie: Zelig
Thu/Movie: The Keep
Fri/Movie: More American Graffiti

11:30
④ Scrabble
⑦ Family Feud
⑨ Bewitched
⑪ Best Talk in Town
Ⓗ Wed/Movie: The Bridge Over the River Kwai
Ⓢ Tue/Movie: The Hasty Heart

12 NOON
② Body Language
④ Super Password
⑤ Midday
⑦ Ryan's Hope
⑨ ⑪ News
Ⓗ Thu/Coming Attractions
Fri/Second Thoughts
Mon/Not *Necessarily* the News
Tue/Braingames
Ⓢ Wed/Movie: Witches' Brew
Thu/Movie: Local Hero
Fri/Movie: Funny Lady
Mon/Movie: Superman III

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Loving
⑪ Wed/Movie: Promise at Dawn (1971). Melina Mercouri, Assaf Dayan. The story of the writer Romain Gary and his actress mother.
Thu/Movie: The Perfect Woman (1978). Cameron Mitchell, Rudy Vallee.
Fri/Movie: Beyond the Universe (1974). David Ladd, Jackie Ray.
Mon/Movie: Dead End (1937). Humphrey Bogart, Sylvia Sidney.
Tue/Movie: Sunset Boulevard (1950). Gloria Swanson, William Holden.
Ⓗ Thu/Hank Williams: The Show He Never Gave
Mon/Movie: Metalstorm
Tue/Movie: The Black Stallion Returns

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ The Saint
Ⓦ Wed/Movie: The Onion Field
Thu/Movie: Gorky Park
Fri/Movie: Get Crazy

1:30
② As the World Turns

2:00
④ Another World
⑤ News Headlines
⑦ One Life to Live
⑨ Joker's Wild
Ⓗ Thu/Video Jukebox
Fri/Wonder of It All
Mon/Movie: Timerider
Ⓢ Wed/Movie: Seems Like Old Times
Thu/Movie: The Real Glory

2:15
⑤ Popeye

2:30
② Capitol
⑨ Tic Tac Dough
⑪ Tom and Jerry
Ⓗ Wed/Movie: Zelig
Thu/Movie: Without a Trace
Tue/So You Wanna Be a Star?
Ⓢ Fri/Movie: Give a Girl a Break
Mon/Movie: Zelig
Tue/Movie: The Brass Ring

3:00
② Guiding Light
④ Santa Barbara
⑤ Inspector Gadget
⑦ General Hospital
⑨ Dating Game
⑪ Superfriends
Ⓦ Fri/Movie: Scarface

3:15
Ⓦ Wed/Movie: The Pirates of Penzance
Thu/Movie: The Incubus

3:30
⑤ Plastic Man
⑨ Newlywed Game
⑪ Heathcliff
Ⓗ Fri/Emma & Grandpa Winter
Mon/The Berenstain Bears' Comic Valentine
Tue/Coming Attractions

4:00
② Rockford Files
④ Love Connection (except Tue)
Tue/Special Treat: Out of Time
⑤ He-Man and the Masters of the Universe
⑦ Jeopardy
⑨ Wed/Movie: Mitchell (1975). John Saxon, Linda Evans. A cop busts a big drug ring.
Thu/Movie: A Real American Hero (1978). Forrest Tucker, Sheree North.
Fri/Movie: Farewell, My Lovely (1975). Robert Mitchum, Charlotte Rampling, Harry Dean Stanton, Sylvester Stallone. Third film version of Raymond Chandler's book.
Mon/Movie: Wheels (1979). Rock Hudson, Blair Brown. Part I.
Tue/Movie: Wheels (1979). Part II.
⑪ Voltron
⑬ Sesame Street (cc)
Ⓗ Wed/Orphan's Tale, Part 3
Fri/Toby & the Koala
Mon/Tucker and the Horse Thief
Tue/Dot and the Kangaroo
Ⓢ Wed/The Coneheads
Thu/Movie: The Hounds of Notre Dame
Fri/The Righteous Apples
Mon/Movie: A Tale of Four Wishes
Tue/Movie: The Singing Princess

4:30
④ People's Court (except Tue)
⑤ Brady Bunch
⑦ New $100,000 Name That Tune
⑪ Happy Days
Ⓗ Thu/Tubby the Tuba
Ⓢ Wed/Movie: The Prince and the Pauper
Fri/Movie: Anna to the Infinite Power

5:00
② ④ ⑦ News
⑤ Dukes of Hazzard (except Fri)
Fri/Special: Thundercats
⑪ Little House on the Prairie
⑬ Voyage of the Mimi (cc)
Ⓗ Mon/The Year of the Gentle Tiger
Ⓢ Mon/Movie: Tom Sawyer
Ⓦ Thu/Movie: La Traviata
Fri/Movie: The Secret of N.I.M.H.

5:15
Ⓦ Wed/Movie: A Minor Miracle

5:30
⑬ 3-2-1 Contact (cc)
Ⓗ Wed, Fri/Fraggle Rock
Tue/Movie: Hammett
Ⓢ Tue/Movie: The Valentine's Day That Almost Wasn't

Evening, Jan. 30–Feb.1 and Feb. 4–5

Wed., Jan. 30

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Lap Quilting With Georgia Bonesteel
㉛ European Journal
Ⓗ The Lucky Star

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall
City Comment
Ⓢ Movie: Tough Enough

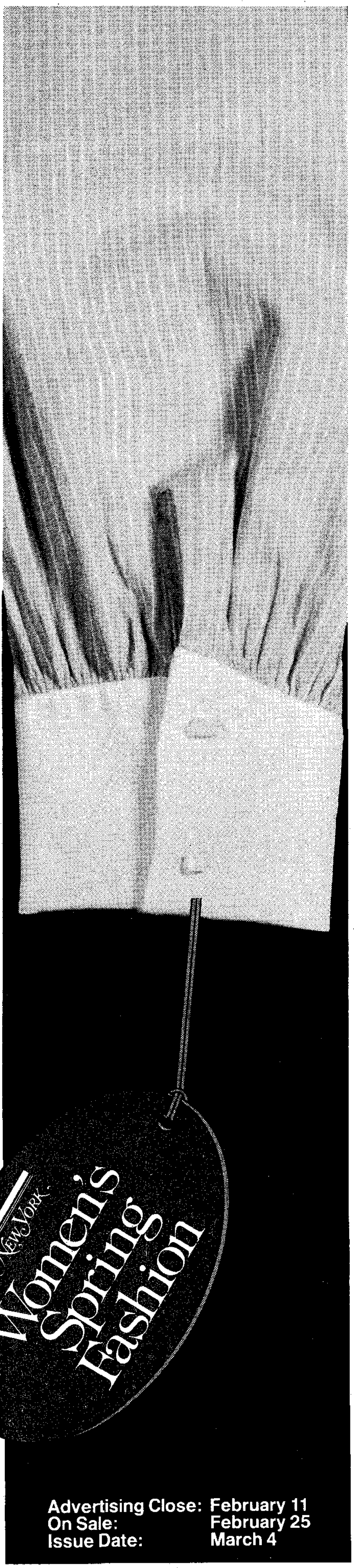
7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
Ⓦ Movie: Zelig

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ News 9: Prime Time
⑪ News
㉑ Long Island Report
㉛ On the Money

8:00
② Charles in Charge
④ Highway to Heaven
⑤ P.M. Magazine
⑦ Fall Guy
⑪ Movie: A Gun in the House (1981). Sally Struthers, David Ackroyd. A woman is prosecuted for murdering an intruder in her house.
⑬ Live From the Met: Francesca da Rimini
㉑ All Creatures Great and Small
㉛ Eye on Dance
Ⓗ Movie: The Bridge Over the River Kwai
Ⓝ Movie: Broadway Danny Rose

8:30
② E/R
⑤ Rituals
⑨ Crosby, Stills and Nash: The Daylight Again Concert
㉛ Looking East
Ⓢ Movie: A Midsummer Night's Sex Comedy
Ⓦ Movie: The Man Who Loved Women

9:00
② Movie: Four Seasons (1981). Alan Alda, Carol Burnett. A comedy about three couples who



Advertising Close: February 11
On Sale: February 25
Issue Date: March 4

TELEVISION

vacation together.
4 Facts of Life
5 Merv Griffin
7 Dynasty (cc)
21 Sweet Sixteen
31 National Geographic Special: Land of the Tiger

9:30
4 Sara
9 Basketball: Knicks vs. Phoenix Suns
21 Butterflies

10:00
4 St. Elsewhere
5 11 News
7 Hotel (cc)
21 The Bounder
31 Videoville
N Movie: The Harder They Come
S Movie: Spasms

10:30
11 News
21 Only When I Laugh

11:00
2 4 7 News
5 Taxi
11 Odd Couple
21 Nightly Business Report
H The Great Pleasure Hunt
W Movie: Working It Out

11:30
2 Magnum P.I.
4 Tonight
5 Charlie's Angels
7 Nightline
11 Honeymooners
13 MacNeil/Lehrer Newshour
21 Latenight America

12 MIDNIGHT
7 Eye on Hollywood
9 Hawaii Five-O
11 Star Trek
H Wed/Movie: Of Unknown Origin
N Movie: Irezumi

12:15
W Movie: The Onion Field

12:30
4 David Letterman
5 Starsky and Hutch
7 Entertainment Tonight

1:00
7 Movie: The Pink Jungle (1968). James Garner, George Kennedy. A photographer and a model get involved in diamond smuggling in Africa.
9 The Saint: The Invisible Millionaire
11 Twilight Zone

1:30
4 News
5 Hogan's Heroes
11 News
S Movie: 48 Hrs.

1:35
H Not *Necessarily* the News

2:00
2 News
4 Sally Jesse Raphael
5 Movie: The Marrying Kind (1952). Judy Holliday, Aldo Ray, Mickey Shaughnessy. A couple about to get a divorce remember their life together in flashbacks.
9 Joe Franklin
11 Movie: Murder Motel (1975) Robyn Miller, Derek Francis.

2:25
H Movie: Zelig

2:30
4 Candid Camera
W Movie: The Pirates of Penzance

3:00
4 Treasure Hunt
9 Movie: Love of Three Queens (1953). Hedy Lamarr.

3:15
S Movie: Tough Enough

3:30
4 Here's Lucy
11 One Step Beyond
H Movie: The Lucky Store

3:59
5 Surgsat

4:00
4 Here's Lucy
11 Abbott and Costello

4:29
5 Anesthsat

4:30
4 Here's Lucy
11 Biography

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:05
S Movie: Witches' Brew

5:20
H Red Skelton

5:30
4 Twenty-Minute Workout
9 Joe Franklin
11 News

5:50
7 Morning Stretch Theatre (cc)

Thu., Jan. 31

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 Barbara's World of Horses and Ponies
31 Why in the World
S Movie: Local Hero

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 New Tech Times
31 News From City Hall City Comment

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Motorweek

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
31 This Old House
H Braingames
W Basketball: New Jersey Nets vs. Los Angeles Lakers

8:00
2 Magnum, P.I.
4 The Cosby Show
5 P.M. Magazine
7 Movie: Starcrossed. Belinda Bauer, James Spader.
9 News 9: Prime Time
11 Movie: Promises in the Dark (1979). Marsha Mason, Ned Beatty. Sad story about a young girl dying of cancer.
13 New York's Master Chefs
21 Austin City Limits
31 Harry S. Truman: Plain Speaking
H Movie: Beyond the Limit
N Movie: That Obscure Object of Desire
S Movie: The Keep

8:30
4 Family Ties
5 Rituals
9 Dealers in Death: Hollywood's Crime Wave
13 Innovation

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
13 Mystery!: Jane in Search of a Job (cc)
21 Governor's Roundtable
31 Secretaries of State in Conference 1985

9:30
4 Night Court
9 Hockey: Rangers vs. Calgary Flames

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
13 Call Mayor Koch. Call three hours prior to broadcast time. Viewers whose questions are selected will talk directly to Mayor Koch on the air.
21 Frontline (cc)
31 Tony Brown's Journal
H Movie: Sudden Impact
N Movie: Princess Yang Kwei Fei
S Brothers (cc)

10:30
11 News
31 America's Black Forum
S Bizarre (cc)

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 MacNeil/Lehrer Newshour
21 Nightly Business Report
S Rock of the '80s: REO Speedwagon & others
W Movie: This Lady Is a Tramp

11:30
2 Movie: Night Heat
4 Tonight
5 Charlie's Angels
7 Nightline
11 Honeymooners
21 Latenight America

11:35
H Movie: Disposable Heroes

12 MIDNIGHT
7 Eye on Hollywood
9 Racing from Yonkers
11 Star Trek
13 Masterpiece Theatre: The Jewel in the Crown (cc)
N Movie: The Discreet Charm of the Bourgeoisie
S Movie: The Osterman Weekend

12:15
W Movie: Gorky Park

12:30
4 David Letterman
5 Starsky and Hutch
7 Entertainment Tonight
9 Jackie Gleason

1:00
7 Movie: I Will Fight No More Forever (1975). James Whitmore, Sam Elliot.
9 The Saint
11 Twilight Zone
H Movie: Gulag

1:30
4 News
5 Hogan's Heroes
11 News

1:45
S Movie: Pretty Maids All in a Row

2:00
2 News
4 Sally Jesse Raphael
5 Movie: Cheyenne Autumn (1964). Sal Mineo, Richard Widmark. A story about how the white man mistreated the Indians; directed by John Ford.
9 Joe Franklin
11 Movie: Murder on the Midnight Express (1975). Judy Greene, James Smillie.

2:30
4 Candid Camera
W Movie: The Incubus

3:00
4 Treasure Hunt
9 Movie: Meet Me at the Fair (1953). Dan Daily, Diana Lynn. A traveling medicine man gets involved with a runaway orphan in this charming story.

3:15
H Movie: Children of the Corn

3:20
S Movie: The Real Glory

3:30
4 Here's Lucy
11 One Step Beyond

4:00
4 Here's Lucy
11 Abbott and Costello

4:30
4 Here's Lucy
11 Biography
H Hank Williams: The Show He Never Gave

5:00
4 Here's Lucy
9 News
11 It's Your Business
S Rock of the '80s: REO Speedwagon & others

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Feb. 1

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
13 New Jersey Nightly News
21 Motorweek
31 Tony Brown's Journal
H Movie: Hammett

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 Wildlife Woodcarvers

㉛ News From City Hall City Comment
🅢 Movie: Zelig

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Why in the World
🅦 Movie: More American Graffiti

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ The Earth Explored

8:00
❷ Dukes of Hazzard
❹ TV Bloopers
❺ P.M. Magazine
❼ Benson (cc)
❾ News 9: Prime Time
⓫ Movie: Whatever Happened to Aunt Alice? (1969). Ruth Gordon, Geraldine Page. A wealthy woman murders her housekeepers for money.
⓭ Washington Week in Review
㉑ Nature (cc)
㉛ Masterpiece Theatre: The Jewel in the Crown
🅗 Movie: 48 Hrs.
🅝 Movie: Le Bal
🅢 Movie: Yentl

8:30
❺ Rituals
❼ Webster (cc)
❾ Movie: Travis Logan, D.A. (1970). Vic Morrow, Hal Holbrook.
⓭ Wall $treet Week

9:00
❷ Dallas
❹ Hunter
❺ Merv Griffin
❼ Street Hawk
⓭ Great Performances: Man From Moscow
㉑ Movie: Oliver Twist (1933). Dickie Moore, Irving Pichel.
㉛ Moscow Calling San Diego
🅦 Movie: D.C. Cab

9:30
㉛ In the Name of God

10:00
❷ Falcon Crest
❺ News
❼ Matt Houston (cc)
㉛ Bishop Tutu: A Man and His Mission
🅗 Eddie Murphy: *Delirious*
🅝 Movie: The Draughtsman's Contract

10:15
🅢 Movie: Funny Lady

10:30
❾ Basketball: Knicks vs. Los Angeles Lakers.
⓫ News
⓭ Black Wax: Gil Scott-Heron in concert
㉑ Moscow Calling San Diego

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Odd Couple
⓭ Movie: Z (1969). Yves Montand, Irene Papas. Political film about the assassination of Montand, a peace leader in Greece; directed by Costa-Gavras.
㉑ Nightly Business Report
🅗 Movie: The Osterman Weekend
🅦 Movie: A Taste of Money

11:30
❷ Movie: Superdome (1977). David Janssen, Donna Mills.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
⓫ Honeymooners
㉑ Latenight America

12 MIDNIGHT
❼ ABC Rocks
⓫ Star Trek
🅝 Movie: Heartland Reggae

12:30
❹ Friday Night Videos
❺ Starsky and Hutch
❼ New York Hot Tracks
🅦 Movie: Honey

12:40
🅢 Movie: The Omen

12:50
🅗 Movie: Second Thoughts

1:00
❾ Saint
⓫ Twilight Zone

1:30
❺ America's Top Ten
⓫ News

1:45
❷ Great Record Album Collection

2:00
❹ News
❺ Movie: The Kid With the Golden Arm (1980).
❼ Entertainment Tonight
❾ Joe Franklin
⓫ Solid Gold
🅦 Movie: Get Crazy

2:15
❷ Movie: The Cliff (1970). Martin Sheen, Patti Duke.

2:30
❹ Sally Jesse Raphael
❼ Movie: Destroy All Planets (1969). Japanese space adventure.

2:35
🅗 Movie: Hammett
🅢 Movie: Zelig

3:00
❹ Candid Camera
❾ Movie: Vengeance of Pancho Villa (1967). James Philbrook, John Ericson.
⓫ Movie: Demon God. Kung fu.

3:30
❹ Music City USA
🅦 Movie: Scarface (1932)

3:35
❺ Movie: Nightmare in the Sun (1965). Sammy Davis Jr., Ursula Andress.

4:00
❹ Hit City
⓫ Abbott and Costello
🅢 Movie: Legend of the Bayou

4:03
❷ Newsmakers

4:20
🅗 Movie: 48 Hrs.

4:30
❹ Treasure Hunt
⓫ Biography

4:33
❷ Movie: Showdown (1973). Dean Martin, Rock Hudson. Rock plays a sheriff who has to track down a childhood buddy who's gone astray.

5:00
❹ Here's Lucy
❾ News
⓫ Insight

5:30
❹ Here's Lucy
❾ Movie: Miss Robin Hood (1952). Margaret Rutherford, Richard Hearne. A zany comedy in which a meek writer of girls' adventure stories aids a friend whose whiskey recipe was stolen by a distiller.
⓫ News

5:45
🅢 The Righteous Apples

5:55
🅗 Hitchhiker

Mon., Feb. 4

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ A House for All Seasons
㉛ All About TV
🅗 Movie: C.H.O.M.P.S.

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ This Old House (cc)
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ International Edition
🅢 Faerie Tale Theatre: Snow White and the Seven Dwarfs

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ Cityscope
🅗 Fraggle Rock

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ P.M. Magazine
❼ Hardcastle and McCormick (cc)
❾ News 9: Prime Time
⓫ Movie: Champions: A Love Story (1979). James Vincent McNichol, Shirley Knight. Teenagers fall in love trying out for a national figure skating championship.
⓭ Wonderworks (cc)
㉑ Wild America (cc)
㉛ Remembering Life
🅗 Movie: WarGames
🅝 Movie: Erendira
🅢 Movie: Superman III

8:30
❺ Rituals
❾ Sale of the Century
㉑ Profiles in Nature

9:00
❷ Kate & Allie
❹ Movie: The Dirty Dozen: Next Mission
❺ Merv Griffin
❼ Consenting Adult (cc)
❾ Movie: The Shadow Riders (1982). Tom Selleck, Katharine Ross.
⓭ American Playhouse: Overdrawn at the Memory Bank (cc)
㉑ Living Planet: A Portrait of the Earth (cc)
㉛ P.O.V.

9:30
㉛ Moscow Calling San Diego

10:00
❷ Cagney & Lacey
❺ ⓫ News
㉑ Encore
㉛ First Contact
🅗 Day to Day Affairs
🅝 Movie: Seeing Red

10:15
🅢 Movie: The Omen

10:30
⓫ News
⓭ I Promise to Remember: The Story of Frankie Lymon. A portrait of the singer who left the group the Teenagers to try and make it on his own, and took drugs to compensate for his failure.

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
㉑ Nightly Business Report
🅗 Not *Necessarily* the News

11:30
❷ Simon & Simon
❹ Best of Carson
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅗 Movie: 48 Hrs.

12 MIDNIGHT
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ Mystery!: Agatha Christie's Jane in Search of a Job. Part II.
🅝 Movie: That Obscure Object of Desire

12:10
🅢 Movie: Jaws of Satan

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight

12:40
❷ McMillan & Wife

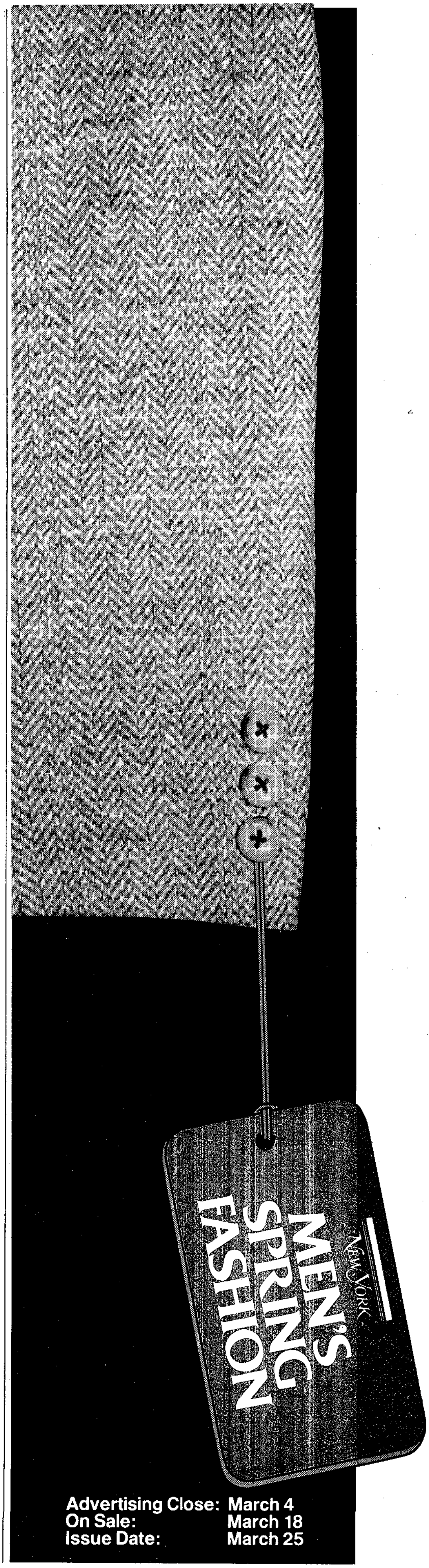
1:00
❼ Movie: The Cowboys (1972). John Wayne, Colleen Dewhurst.
❾ The Saint
⓫ Twilight Zone

1:10
🅗 Movie: Metalstorm

1:30
❹ ⓫ News
❺ Real Estate: The Investment of the Future

1:45
🅢 Movie: The Keep

2:00
❷ News
❹ Sally Jesse Raphael
❺ Get Smart
❾ Joe Franklin
⓫ Movie: Blondie on a Budget (1940). Penny Singleton, Arthur Lake.



SOLUTIONS TO LAST WEEK'S PUZZLES

R	O	C	K	C	A	K	E		S	T	E	R	E	O
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TELEVISION

Dagwood asks an ex-girlfriend to help him pick out a fur coat for his new girlfriend.

2:30
④ Candid Camera
⑤ Best of Midday

2:40
Ⓗ Movie: The Osterman Weekend

3:00
④ Treasure Hunt
⑤ Off the Set
⑨ Movie: Never Let Go (1963). Richard Todd, Elizabeth Sellers. A melodrama about car thieves.

3:30
④ Here's Lucy
Ⓢ Movie: Zelig

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:30
④ Here's Lucy
⑪ Biography
Ⓗ Movie: Timerider

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News
Ⓢ Movie: A Tale of Four Wishes

Tue., Feb. 5

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ New York's Master Chefs
㉛ International Edition
Ⓢ Movie: Adventures of Marco Polo

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ How to Play the Piano Despite Years of Lessons (Lesson Eight)
㉛ News From City Hall City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ All About TV

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ News 9: Prime Time
⑪ News
㉑ Long Island Report
㉛ Colorsounds
Ⓗ Braingames

8:00
② Jeffersons
④ A-Team
⑤ P.M. Magazine
⑦ Three's a Crowd (cc)
⑨ Hispanic Horizons
⑪ Movie: Nadia (1984) Joe Bennett, Johann Carlo. The story of Romanian gymnast Nadia Comaneci. Performed by Olympic-class gymnasts.
⑬ Nova (cc)
㉑ Survival Special
㉛ The Living Planet: A Portrait of the Earth
Ⓗ Movie: Blame It on Rio
Ⓝ Movie: One Potato, Two Potato
Ⓢ Gallagher: The Maddest

8:30
② Alice
⑤ Rituals
⑦ Who's the Boss? (cc)
⑨ Sale of the Century

9:00
② The Corsican Brothers
④ Riptide
⑤ Merv Griffin
⑦ MacGruder and Loud
⑨ Movie: Our Family Business (1981). Sam Wanamaker, Vera Miles.
⑬ Frontline (cc)
㉑ Masterpiece Theatre: The Jewel in the Crown (cc)
㉛ Raphael
Ⓢ Movie: Funny Lady

10:00
② Falcon Crest
⑤ ⑪ News
⑦ Remington Steele
㉑ Music in Time
㉛ In the Name of God
Ⓗ Movie: Tough Enough
Ⓝ Movie: Le Bal

10:30
⑨ Basketball: Knicks vs. Seattle Supersonics
⑪ News
⑬ Disappearing World: The Mehinacu
㉛ Creativity With Bill Moyers

11:00
② ④ ⑦ News
⑤ Taxi
⑪ Odd Couple
㉑ Nightly Business Report

11:30
② Movie: TBA
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑪ Honeymooners
⑬ Falwell/Kennedy Debate
㉑ Latenight America
Ⓢ Brothers (cc)

11:50
Ⓗ Movie: Escape From New York

12 MIDNIGHT
⑦ Eye on Hollywood
⑪ Star Trek
Ⓢ Bizarre (cc)

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
Ⓝ Movie: Irezumi
Ⓢ Movie: Legend of the Bayou

1:00
⑦ Movie: Nevada Smith (1975). Lorne Greene, Cliff Potts.
⑨ The Saint
⑪ Twilight Zone

1:30
④ News
⑤ Hogan's Heroes
⑪ News

1:35
Ⓗ Eddie Murphy

2:00
② News
④ Sally Jesse Raphael
⑤ Movie: The Underground Man (1974). Peter Graves, Jack Klugman.
⑨ Joe Franklin
⑪ Movie: Blondie Has Servant Trouble (1940). Penny Singleton, Arthur Lake. Trouble in a haunted mansion.

2:30
④ Candid Camera

2:35
Ⓗ Movie: Of Unkown Origin

3:00
④ Treasure Hunt
⑨ Movie: The Rebel (1961). Tony Hancock.

3:30
④ Here's Lucy
⑪ One Step Beyond

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:01
⑤ MedSat

4:10
Ⓗ Movie: Blame It on Rio
Ⓢ Gallagher: The Maddest

4:30
④ Here's Lucy
⑪ Biography

4:31
⑤ EyeSat

5:00
④ Here's Lucy
⑨ News

5:15
Ⓢ The Brass Ring

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin

5:55
Ⓗ Coming Atractions

Weekend, Feb. 2–3

Sat., Feb. 2

6:00
② Patchwork Family
④ Carrascolendas
⑤ Pattern for Living
⑪ Wall Street Journal Report
Ⓗ The Grand Baby

6:30
④ Sonrisas
⑤ Insight
⑪ Wild Kingdom
Ⓢ The Brass Ring

7:00
④ Vegetable Soup
⑤ World Tomorrow
⑦ Davey and Goliath
⑪ Tom and Jerry

7:30
② Kidsworld
④ Kidalittles
⑤ Wonderama
⑦ Little Prince
⑪ Pink Panther
⑬ MacNeil/Lehrer Newshour
Ⓗ Movie: Oh God! Book II

8:00
② Shirt Tales
④ Snorks
⑤ Thundercats (animated)
⑦ Superfriends
⑨ Christopher Closeup
⑪ Voltron
Ⓢ The Great Sinner

8:30
② Get Along Gang
④ Pink Panther & Sons
⑦ Superfriends
⑨ Meet the Mayors
⑪ Josie and the Pussycats
⑬ Wall $treet Week

9:00
② Jim Henson's Muppet Babies
④ Smurfs
⑤ Star Search '85
⑦ Mighty Orbots
⑨ Nine on New Jersey
⑪ Hee Haw
⑬ McLaughlin Group

9:30
② Dungeons and Dragons
⑦ Turbo Teen
⑨ Davey and Goliath
⑬ Congress: We, the People (cc)
Ⓗ Bill Cosby

10:00
② Bugs Bunny/Road Runner
⑤ Saturday Morning
⑦ Dragon's Lair
⑨ Championship Wrestling
⑪ Soul Train
⑬ Firing Line
Ⓢ Movie: Wonder Man

10:30
④ Alvin and the Chipmunks
⑦ New Scooby-Doo Mysteries

11:00
④ Kidd Video
⑦ Scary Scooby Funnies
⑨ Hardy Boys/Nancy Drew Mysteries
⑪ International All-Star Wrestling
⑬ Tony Brown's Journal
Ⓦ Movie: Flashdance

11:30
② Pryor's Place
④ Mr. T
⑦ Littles
⑬ Open Mind
Ⓗ Monsters, Madmen

12 NOON
② NCAA Basketball: U. of DePaul Blue Demons vs. U. of Louisville Cardinals, or Oregon State Ducks vs. Stanford Cardinals
④ Spiderman and His Amazing Friends
⑤ Expedition Danger
⑦ Weekend Specials (cc)
⑨ Voyagers!
⑪ Big East Basketball: U. of Connecticut Huskies vs. St. John's Redmen
⑬ Frontline (cc)
㉑ Gourmet Cooking
Ⓢ Movie: Airplane II: The Sequel

12:30
④ Incredible Hulk
⑤ America's Top Ten
⑦ American Bandstand
㉑ A Wok Thru China
Ⓗ Movie: Timerider

1:00
② Pole Position
④ Movie: Lucky Texan
⑤ Fame

⑨ **Movie: Forbidden Planet** (1956). Walter Pidgeon, Anne Francis. A space mission in the year 2020 seeks to recover a missing professor.
⑬ The New Literacy
㉑ New York's Master Chefs
Ⓦ **Movie: Danton**

1:30
② Charlie Brown and Snoopy
⑦ Hot Tracks
㉑ Square Foot Gardening
Ⓢ **Movie: Mr. Mom**

2:00
② **Basketball:** Philadelphia 76ers vs. New Jersey Nets
④ **College Basketball:** North Carolina State vs. Wake Forest, or Kentucky vs. Auburn
⑤ Starsky and Hutch
⑪ **Movie: The Brides of Dracula** (1960). Peter Cushing, Freda Jackson. Dracula comes to an all-girls school.
⑬ On the Money (cc)
㉑ Motorweek
Ⓗ Not *Necessarily* the News

2:30
⑦ Pro Bowlers Tour
⑬ This Old House (cc)
㉑ Gourmet Cooking
Ⓗ **Movie: Oh God! Book II**

3:00
⑤ **Movie: Imitation General** (1958). Glenn Ford, Red Buttons. W. W. II story, with Ford taking over his killed officer's job and saving the day.
⑨ **Movie: Prisoners of Lost Universe** (1983). Richard Hatch, Kay Lenz.
⑬ New York's Master Chefs
㉑ A Wok Thru China
Ⓢ The Brass Ring

3:30
⑬ Newton's Apple (cc)
㉑ New York's Master Chefs
Ⓦ **Movie: Roman Scandals** (1933)

4:00
④ Sportsworld
⑦ Wide World of Sports
⑪ Lifestyles of the Rich and Famous
⑬ Great Performances: The Man From Moscow (cc)
㉑ This Old House (cc)

4:30
② Bing Crosby National Pro-Am
㉑ Motorweek
Ⓗ Elvis: One Night With You
Ⓢ **Movie: Seems Like Old Times**

5:00
⑤ Mission: Impossible
⑨ Top 40 Videos
⑪ Twilight Zone
⑬ American Playhouse: The Joy That Kills
㉑ Great Performances: Dance in America—Balanchine (Part 2)
Ⓦ **Movie: The Westerner**

5:30
④ Super Chargers
⑪ Puttin' On the Hits
Ⓗ Bill Cosby

6:00
② Channel 2 The People
④ ⑦ News
⑤ Blue Knight
⑨ Battlestar Galactica
⑪ Star Trek
⑬ Nature (cc)
㉑ Music in Time

6:30
② ④ ⑦ News
Ⓢ **Movie: Airplane II: The Sequel**

7:00
② ⑨ News
④ Prime of Your Life
⑤ Too Close for Comfort
⑦ Hollywood Closeup
⑪ Dance Fever
⑬ Family Classics: Little Women
㉑ Inside Albany
㉛ Washington Week in Review
Ⓦ **Movie: To Be or Not to Be**

7:30
② Muppets
④ Fight Back
⑤ Archie Bunker's Place
⑦ Weekend Style
⑨ Lorne Greene's New Wilderness
⑪ At the Movies
⑬ Wild America (cc)
㉑ Wall $treet Week
㉛ European Journal
Ⓗ Coming Attractions

8:00
② Otherworld
④ Diff'rent Strokes
⑤ **Movie: Straight-Jacket** (1964). Joan Crawford, Leif Erickson. Joan plays a former ax-murderer released from a mental hospital, and you'll wonder how thorough her cure was.
⑦ T.J. Hooker (cc)
⑨ **Hockey:** Rangers vs. Edmonton Oilers
⑪ **Movie: Damnation Alley** (1977). Jan-Michael Vincent, George Peppard. Nuclear survivors search for civilization.
⑬ Nature of Things (cc)
㉑ Wonderworks (cc)
㉛ Hello Jerusalem
Ⓗ **Movie: Blame It on Rio**
Ⓝ **Movie: Native Son**
Ⓢ **Movie: The Lonely Guy**

8:30
④ Double Trouble

9:00
② Airwolf
④ Gimme a Break
⑦ Love Boat (cc)
⑬ Film on Film: John Cassavetes
㉑ Heritage: Civilization and the Jews (cc)
㉛ Mystery!: Agatha Christie Mysteries II
Ⓦ **Movie: Two of a Kind**

9:30
④ Spencer

10:00
② Cover Up
④ Berrenger's
⑤ News
⑦ Finder of Lost Loves
⑪ News
⑬ Sneak Previews
㉑ Homefront
㉛ German Pro Soccer
Ⓗ Not *Necessarily* the News
Ⓝ **Movie: Heatwave**
Ⓢ Paper Chase—The Second Year

10:30
⑤ Black News
⑨ News
⑪ Wall Street Journal Report
⑬ **Movie: Minnie and Moskowitz** (1971). Gena Rowlands, Seymour Cassel. Two lonely people fall in love; she's a museum curator, he's a parking-lot attendant; directed by John Cassavetes.
Ⓗ The Hitchhiker

11:00
④ ⑦ News
⑤ **Movie: M*A*S*H** (1970) Donald Sutherland, Elliot Gould. The shenanigans of an American army medical unit in Korea; directed by Robert Altman. The original on which the TV series was based.
⑨ **Basketball:** Knicks vs. Golden State Warriors
⑪ Tales From the Darkside
Ⓗ **Movie: Of Unknown Origin**
Ⓢ **Movie: Spasms**
Ⓦ **Movie: Her Wicked Ways**

11:15
② News

11:30
④ Saturday Night Live
⑦ World News Tonight—The Weekend Report (cc)
⑪ Honeymooners

11:45
② Sports People
⑦ **Movie: Piranha, Piranha.** Peter Brown, William Smith.

12 MIDNIGHT
② **Movie: The Girl in the Empty Grave** (1977). Andy Griffith, Sharon Spelman. An investigation into the death of a husband and wife leads to sightings of their supposedly dead daughter.
⑪ Puttin' on the Hits
Ⓝ **Movie: Demon Pond**

12:15
Ⓦ **Movie: Big Thumbs**

12:30
⑪ One Step Beyond

12:35
Ⓗ Bill Cosby

12:45
Ⓢ **Movie: Seems Like Old Times**

1:00
④ Eischeid
⑪ At the Movies

1:15
⑤ **Movie: Splendor in the Grass** (1961). Warren Beatty, Natalie Wood. A beautifully acted tear-jerker about two frustrated young people in love in the Midwest during the twenties.

1:30
Movie: Lady Frankenstein (1972). Joseph Cotten.
⑪ News
Ⓦ **Movie: Hooper**

1:45
⑦ **Movie: Empire of the Ants** (1977) Joan Collins, Robert Lansing. Mutated, monster ants terrorize vacationers on an island; based on an H. G. Wells story.

2:00
② Music Magazine
④ Rock-n-America
⑪ **Movie: Escapade in Japan** (1957). Teresa Wright, Jon Provost. An American boy searches for his parents after he survives a plane crash.

2:25
Ⓗ **Movie: Timerider**

2:30
② **Movie: Doctor's Secrets** (1975). George Peppard, Talia Shire, Jeff Carey. Three doctors show what it's like to work in a big-city hospital.

2:40
Ⓢ **Movie: Zenabel**

3:00
④ Gavin/Lott
⑨ **Movie: The House That Screamed** (1971). Lilli Palmer, Christina Galbo. A widow runs a school for troubled girls in France.

3:15
Ⓦ **Movie: Flashdance**

3:30
④ **Movie: Woman in Green** (1945). Basil Rathbone, Nigel Bruce. Sherlock Holmes and Dr. Watson follow the clues.

4:00
⑪ Abbott and Costello

4:05
Ⓗ **Movie: Blame It on Rio**

4:26
② **Movie: Hunters of the Reef** (1978) Michael Parks, Mary Louise Weller, William Windom. A man's life is endangered when he tries to recover a submerged shipwreck.

4:30
⑪ Biography

4:40
Ⓢ **Movie: Wonder Man**

5:00
⑨ News
⑪ Life of Riley

5:30
⑨ Point of View
⑪ News

5:50
⑤ Time for Timothy
Ⓗ The Hitchhiker

Sun., Feb. 3

6:00
⑨ New Jersey Report
⑪ Wall Street Journal Report

6:30
② Kidsworld
④ Agriculture USA
⑤ Black News
⑦ ⑪ Christopher Closeup
⑨ News
Ⓗ Life on Earth
Ⓢ The Return of the King

6:45
⑪ Davey and Goliath

7:00
② Hot Fudge
④ Joy of Gardening
⑤ Hour of Power (cc)
⑦ Faith for Today
⑨ Hispanic Horizons
⑪ Old Time Gospel Hour

7:30
② Channel 2 the People
④ Journey to Adventure
⑦ This Is the Life
⑬ Sesame Street (cc)
Ⓗ Wonder of It All

8:00
② Way to Go
④ Here's Lucy
⑤ Jimmy Swaggart
⑦ Insight
⑨ Terry Cole-Whittaker
⑪ Frederick K. Price

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TELEVISION

8:00
❷ For Our Times
❹ Today in New York
❼ World of Photography
❾ Day of Discovery
⓭ Mister Rogers' Neighborhood
Ⓢ Dusty

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ **Movie: The Amazing Spiderman (1977).** Nicholas Hammond, David White. The adventures of the celebrated Marvel Comics superhero.
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
⓭ Sesame Street (cc)
Ⓗ **Movie: Yentl (cc)**

9:30
❹ Positively Black
❼ NHL Action '85
❾ Point of View
⓫ Voltron

10:00
❹ Essence
❼ Video Game
❾ Sunday Mass
⓫ Transformers
⓭ Voyage of the Mimi (cc)
Ⓢ **Movie: The Black Stallion Returns**

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment This Week
❾ That's the Spirit
⓫ Three Stooges
⓭ Family Classics: Little Women

11:00
❷ Taking Advantage
❹ First Estate
❺ **Movie: Creature From the Black Lagoon (1954).** Richard Carlson, Julie Adams. An often-copied, entertaining film about the legendary monster.
❾ Make Peace With Nature
⓫ **Movie: Abbott and Costello Meet Frankenstein (1948).** Bud Abbott, Lou Costello, Lon Chaney, Bela Lugosi. A parody of horror films, with Chaney as the Wolfman, and Lugosi as the Count.
⓭ Wonderworks (cc)

11:30
❷ Newsmakers
❹ Today in New York
❼ This Week With David Brinkley
❾ Rex Humbard
Ⓗ Fraggle Rock

12 NOON
❷ Channel 2 the People
❹ News 4orum
❾ Robert Schuller (cc)
⓭ Why in the World
㉑ Tony Brown's Journal
Ⓗ Life on Earth
Ⓢ Paper Chase—The Second Year

12:30
❷ TBA
❹ Meet the Press
❺ **Movie: Beneath the Planet of the Apes (1970).** James Franciscus, Charlton Heston. An astronaut is sent on a rescue mission, and things get really hairy.
❼ Sportsbeat
⓫ **Movie: Man With Power (1977).** Bob Neill, Vic Morrow. A young man performs amazing feats with his eyes.
⓭ Inside Albany
㉑ Matinee at the Bijou

1:00
❹ **College Basketball:** Illinois vs. Houston
❼ Like It Is
❾ **Movie: Corruption (1968).** Peter Cushing, Sue Lloyd. A tale of a surgeon trying to restore his love's beauty.
⓭ Nkulelko Means Freedom. Documentary on Zimbabwe's schools.
Ⓗ Second Thoughts
Ⓢ Beyond the Forest

1:30
❷ **NCAA Basketball:** Arkansas Razorbacks vs. Georgetown Hoyas
⓭ Agronsky & Co.

2:00
❼ Eyewitness News Conference
⓭ New Tech Times
㉑ Long Island Sports Network

2:30
❺ **Movie: Thunderbolt and Lightfoot (1974).** Clint Eastwood, Jeff Bridges. Set in the hill country of Montana. A Vietnam vet teams up with a young drifter to pull off an armed robbery; directed by Michael Cimino.
❼ Amateur Boxing
⓫ **Movie: The Beast Must Die (1975).** Calvin Lockhart, Peter Cushing. A werewolf is trapped with other guests in a mansion.
⓭ Innovation

3:00
❷ Bing Crosby National Pro-Am
❹ **College Basketball:** Notre Dame vs. UCLA
⓭ Nova (cc)
Ⓗ **Movie: South Pacific**
Ⓢ **Movie: Frankenstein**

4:00
❼ Wide World of Sports
⓭ Live From the Met: Francesca da Rimini
㉑ The Nature of Things

4:05
Ⓢ **Movie: Max Dugan Returns**

4:30
⓫ **Movie: Magnum Force (1973).** Clint Eastwood, Hal Holbrook. Dirty Harry discovers that a series of gangster murders are the work of a police squad.

5:00
❹ Super Chargers
❺ Fame
❾ Buck Rogers
㉑ Undersea World of Jacques Cousteau

5:30
Ⓗ Video Jukebox

6:00
❷ ❹ ❼ News
❺ **Movie: Mad Max (1980).** Mel Gibson, Joanne Samuel. A gang of motorcycle bandits goes on the rampage, with enough chases and crashes for everyone. *The Road Warrior* was the sequel.
❾ Battlestar Galactica
㉑ Newton's Apple (cc)
Ⓗ Wonder of It All
Ⓢ **Movie: The Black Stallion Returns**

6:30
❷ ❹ ❼ News
㉑ Adam Smith's Money World

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Ripley's Believe It or Not
❾ Switch
⓫ Solid Gold
⓭ Living Planet: The Building of the Earth (cc)
㉑ Inside Albany

7:30
❹ Punky Brewster
㉑ Ask Congress
Ⓗ Fraggle Rock

8:00
❷ Murder, She Wrote
❹ Knight Rider
❺ Star Search '85
❼ **Movie: Firefox (cc)**
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉑ Mystery!: Praying Mantis (cc)
㉛ Live From the Met: Francesca da Rimini
Ⓗ **Movie: Yentl**
Ⓝ **Movie: Princess Yang Kwei Fei**
Ⓢ **Movie: Lassiter**

9:00
❷ Crazy Like a Fox
❹ **Movie: The Verdict (1982).** Paul Newman, Charlotte Rampling, James Mason. A down-and-out Boston lawyer gets a case that will give him a chance to restore his self-esteem.
❺ **Special: Music of Your Life**
❾ New Jersey Report
⓫ Fish
⓭ Masterpiece Theatre: The Jewel in the Crown (cc)
㉑ **Movie: Broadway (1942)** George Raft, Janet Blair. Prohibition days, as told by a nightclub hoofer.

9:30
❾ Point of View
⓫ Wall Street Journal Report

10:00
❷ Tapper John, M.D.
❺ ⓫ News
❾ Hockey: Rangers vs. Vancouver Canucks
⓭ Adam Smith's Money World
Ⓝ **Movie: Broadway Danny Rose**
Ⓢ Brothers (cc)

10:15
Ⓗ Coming Attractions

10:30
❺ Sports Extra
⓫ From the Editor's Desk
⓭ Currents
㉑ Ask Congress
Ⓢ Bizarre (cc)

11:00
❷ ❹ ❼ News
❺ Off the Set
⓫ Odd Couple
⓭ Monty Python's Flying Circus
㉑ Butterflies
Ⓗ **Movie: Children of the Corn**
Ⓢ **Movie: North Dallas Forty**

11:30
❺ David Susskind
⓫ Honeymooners
⓭ Fawlty Towers

11:45
❷ Sports Update
❼ Sports Special

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie: Stone Killer (1973).** Charles Bronson, Martin Balsam. A tough cop unravels a mysterious underworld plot using Vietnam vets.
❾ Jimmy Swaggart
⓫ Star Trek
Ⓝ **Movie: Cimarron**

12:30
❹ Greatest American Hero
❾ News

12:35
Ⓗ **Movie: Second Thoughts**

1:00
❷ Barnaby Jones
❾ **Movie: Marriage Is Alive and Well (1980).** Joe Namath, Judd Hirsch. A wedding photographer's perspective on marriage.
⓫ Tales From the Darkside
Ⓢ **Movie: Max Dugan Returns**

1:30
❹ America's Choice
⓫ News

1:45
❼ **Movie: Scarecrow (1973)** Gene Hackman, Al Pacino. These two give top performances in a depressing story about a drifter who wants to start a car-wash business.

2:00
⓫ **Movie: Compulsion (1959).** Orson Welles, Dean Stockwell. Based on the notorious Leopold-Loeb murder and trial of 1920s Chicago.

2:15
Ⓗ Video Jukebox

2:30
❹ Visiones

2:40
Ⓢ **Movie: Frankenstein**

2:55
Ⓗ **Movie: Yentl**

3:00
❹ First Estate
❾ **Movie: Island Rescue (1952).** David Niven, Glynis Johns. W. W. II story.

3:45
Ⓢ **Movie: Lassiter**

4:00
⓫ Abbott and Costello

4:30
⓫ Biography

5:00
❾ News
⓫ Life of Riley

5:10
Ⓗ Coming Attractions

5:30
❼ Morning Stretch
❾ Joe Franklin
⓫ News
Ⓢ Dusty

OTHER EVENTS

Happenings

ICE CAPADES—The newest edition features, amid the lavish production numbers and the ice comics, Olympic champs Scott Hamilton, Elaine Zayak, Kitty and Peter Carruthers, performing the routines we loved in Sarajevo. At Madison Square Garden (564-4400), 1/30–2/10. 1/30, 2/6, 8 at 2 and 7:30; 1/31 at 10:30 a.m. and 7:30; 2/1, 5, 7 at 7:30; 2/2, 9 at 11 a.m., 3, and 7:30; 2/3, 10 at 1:30 and 5:30. $7.50–$12.50.

GREATER NEW YORK INTERNATIONAL AUTO SHOW—The annual motorized blockbuster at the Coliseum, Columbus Circle, thru 2/3. The "global car" is being touted this year, and you'll find out what that means when you wander among the 800-plus models on display. Among the new ones: Chrysler-Plymouth's new LeBaron GTS. Plenty of side effects, too—commercial enterprises and entertainment galore, with John Devlin's Dancercise company doing its thing each night. Show hours: daily 11 a.m.–10:30 p.m.; Sun. 10–8. $6; children under 12, $3.

CALENDAR NOTES—February is Black History Month, and next issue we'll note highlights in celebration about the boroughs (see Children, below, for some of this week's programs). To begin on 2/1: The Jamaica Arts Center, 161-04 Jamaica Ave., Queens (718-658-7400), will screen two films at 11 a.m.: "Africa Dances" and "Alvin Ailey, Memories and Visions"; free. . .China in all its variety is the focus at the Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433), 2/3: At 2:30, a short film on *penjing, the art of miniature landscape. At 3, an illustrated* talk by Elizabeth Scholtz, "A Visit to China," including some of the unique gardens. Admission, $2. . .The Mark Twain Association will be having an open meeting 2/3 at 2, at 15 E. 65th St., when H. Valerie Carey will recite from *Innocents Abroad.* Added to the program: the Martha and Doug Martin Duo, a pair who performs in seven languages and plays violin, piano, and concertina. $5 (255-9640).

WINTER ANTIQUES SHOW—Seventh Regiment Armory, Park Ave. and 67th St. Benefit for the East Side House Settlement. Thru 2/3, daily 11 a.m.–9 p.m., Sun. 1-6. $6 Over 70 dealers from several states and Europe are on hand in beautifully decorated and lighted "shops" and booths, with furniture, artworks, jewelry, accessories from all periods. The exhibit by the Horticultural Society of New York, "Paradise in the Sun," is full of bamboo palms, orchids, tulips, and tomato plants. A don't-miss focal point: an exhibit from the Brandywine River Museum in Pennsylvania; the American paintings are by Andrew Wyeth, N. C. Wyeth, Howard Pyle, George Cope, and others.

SPECIAL EVENTS/SPECIAL INTERESTS—For sports-reporting buffs: the Museum of Broadcasting, 1 E. 53rd St. (752-4690), is holding four seminars on sports production, Thurs. 1/31–2/21, at 12:30. First speakers are Brent Musburger of *NFL Today*, analyst Tommy Heinsohn. 2/7, ABC Sports' Roone Arledge will take charge. $20 the series, $6 each program . . .Grandmothers, mothers, daughters—and that doesn't leave out a single woman, the way we figure it—will be the focus of a one-day conference subtitled "New Patterns," 2/3 at the Hebrew Union College-Jewish Institute of Religion, 1 W. 4th St. (535-5900, ext. 16). The National Council of Jewish Women New York Section is sponsor, and topics cover single-parent families, intermarriage, aging, drug and alcohol abuse, lesbianism and much more. Phone for registration information. . .For Wagner buffs, either of a certain age or of the recorded-music persuasion, the name Kirsten Flagstad has a special meaning, and the Wagner Society is marking Feb. 2, 1935, the date the soprano first sang at the Met, as Sieglinde. 2/2 at 2:30, critics and other music people will talk, and there'll be recorded excerpts of the great voice to listen to and marvel at. Turtle Bay Music School, 244 E. 52nd St. (749-4561); $5. . .This one's a first: A Special Camp Fair, 2/2, 10–5, sponsored by Resources for Children with Special Needs. Camp and program directors in the tri-state area will be there to answer questions and hand out informative material. Children from birth to 21 with disabilties can be aided through these facilities. At the ICD Building, 340 E. 24th St. (677-4650). Free. . .Alexis Lichine and Robert Jay Misch, experts both, will be at the West Side Y, 5 W. 63rd St. (787-6557), to speak and preside over a tasting. Date is 1/30 at 7; $15.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, *Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-*8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

ON STAGE—If you haven't made it to Whoopi Goldberg's Broadway manifestation, then catch her at St. Bartholomew's Church, Park Ave. and 51st St., in one of Stanley Tannen's Free Theatre Productions' dates, 1/29 at 12:30. Whoopi will read from several of her favorite writers, and as usual, it's free. Great. . .The Flying Karamazov Brothers, who were a zany smash on Broadway a couple of seasons ago, will invade Queens College's Colden Auditorium 2/3 at 2, with their comedy juggling routines—much more than comedy and *lots* more than juggling. Expect the unexpected. Kissena Blvd. and the L.I.E., in Flushing (718-793-8080); $9–$12. . .Non-members may attend an open meeting of the Puppetry Guild of Greater New York, 1/29 at 8, and see a performance of the Yueh Lung Shadow Theatre, the troupe known for its interpretations of classic Chinese folk tales. Admission is $2, at Greenwich House, 27 Barrow St., near Seventh Ave. and Sheridan Square. . ."The Peace That Never Was," a program that features the music of the Beatles, the Jackson Five, the Supremes, Tiny Tim, and more top names, will be performed by 75 youngsters aged 8–15, at the Walden Theater, C.P.W. and 88th St. Dates are 2/2 at 8, 2/3 at 3 and 8. It's a salute to America in the 1960s, and is a project of Discovery Programs, written and directed by Discovery instructors. Admission is just $1 donation (877-7621).

SOUTH STREET VENTURE—The story of the seaport area, from past to present, *told* in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.-Thurs. 11 a.m.-6 p.m.; Fri. and Sat. to 8. $4.50; to 12, $3.

Tours

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). 1/28, 1-6, visits to the Rug Warehouse and the John Edelman rug galleries, with tips on the care and finer points of Oriental rugs; $11. 2/3 at 10 a.m., "Some Illustrious Women," visit with Marcia Tucker, founding director of the Museum for Contemporary Art, and tour of the museum; $8. 2/3, 1–3:30, an Artists' Hospitality tour of a Tribeca loft building; seven studios are visited, each artist working in a different medium and style; $13. 2/4 at 5:45, visit Phillips auction house; $11.

WESTBETH ARTISTS' STUDIOS, with the Floating Gallery (254-3690). 2/2 at 1; $12. Call for place.

INWOOD HILL PARK NATURE TRAIL—With the Urban Park Rangers. 2/2, 16 at 1, meet at Isham St. and Seaman Ave. entrance (397-3091). Free.

TOTTENVILLE, north along Arthur Kill, with the Shore Walkers of New York (663-2167). 2/3 at 9:15 a.m. meet in the S.I. Ferry building at the escalators. $3.

URBAN PARK RANGERS—Tours and workshops, free unless noted. **Bronx**: 2/3 at 1, meet in Spaulding Lane parking lot, Spaulding Lane and Palisades Ave., for a session on winter botany in Riverdale Shorefront Park (548-7880). . .**Brooklyn** (718-856-4210): 2/3 at 1, a horseback tour of Prospect Park; horse rental, $15; must pre-register. 2/3 at 1, meet at Myrtle Ave. and St. Edwards Pl., for a "mystery" tree-identification tour in Ft. Greene Park and an indoor workshop . . .**Manhattan** (397-3091): 2/2 at 2, meet at Morningside Dr. and Cathedral Pkwy. for a look around Morningside Park. 2/3 at 2, meet at Central Park's Belvedere Castle, 79th St. south of the Great Lawn, for a session with rocks, earth myths, and your own imagination . . .**Queens** (718-699-4204): 2/3 at 1, meet in Forest Park near Jackson Pond, corner of Myrtle Ave. and Park Lane South, for a workshop on outdoor wear, sports, fun. . .**Staten Island** (718-442-1304): 2/2 at 11 a.m., meet in parking lot off Travis Ave. at the William T. Davis Wildlife Refuge for a wilderness hike in search of birds; dress accordingly.

NATURE WALKS—*Alley Pond Environmental Center, 228-06 Northern Blvd., Queens* (718-229-4000): A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Weds. at 10 a.m.; $1. . .Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission, $2. . .Clay Pit Ponds State Park Preserve, Charleston, S.I. (718-967-1976): 2/3, 9–11 a.m., a bird walk for beginners; free. 2/3, 1–2:30, a trail walk.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (718-204-1112, mornings). Also: 2/3 at 1, meet on N.E. corner of Broadway and 110th St. for a tour of the Cathedral of St. John the Divine and its art. Free (718-204-1112).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes. Also: A "nature and cultural walk," 2/3 at 10 a.m. Meet near token booth for the D train, Prospect Park station, for a winter tour of the park and the zoo; also stops at the Botanic Garden and the Brooklyn Museum. $1 (718-998-3793).

Sports

HOCKEY—N.Y. Islanders, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. 1/29 at 8:05, vs. Minnesota. Next home game: 2/5 at 8:05, vs. Philadelphia.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000). $8-$16. 1/28 at 7:30, vs. Los Angeles. Then away until 2/14.

RUNNING—Road Runners Club 7-mile reversible figure-8 run. 2/3 at 10 a.m., from Fifth Ave. and 90th St. in Central Park; finish is at the same point. Entries close 2/2 at 5; $4 (860-4455).

GOLDEN GLOVES BOXING—Madison Square Garden, Felt Forum (564-4400). Preliminary bouts, 1/29, 30, 31, 2/1, 6, 7, 13 at 8. $5, $7.50.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700) thru 5/6; daily except Tues., post time at 12:30. $2, $5. Featured races: 2/2, the Rare Treat. 2/3, the Berlo.

Children

PETER YARROW, in a concert with Tom Chapin, Carol Geliebter, and members of the New York Choral Society. P.S. 6, 45 E. 81st St. (722-8769 evenings; 737-9774, day of performance only). 2/2 at 2:30 and 7:30. $3.50, grownups $7.50.

HOW THE WORLD GOT WISDOM—Original adaptation of African folk tales and songs. On Stage, Children!, at the Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 3/23 at 1 and 3:30. $3, adults $4.

RED, YELLOW, BLUE, AND GLUE FOR FAMILIES—Creative workshop for kids and parents, with singing, movement, stories, and dramatics combined with art. 92nd Street Y, Lexngton Ave. (427-6000, ext. 179). 2/3 at 11 a.m. and 2. $3.50.

HANABELLE THE LADY CLOWN—Barnes & Noble Sale Annex, Fifth Ave. at 18th St. , 2/3 at 11:30 a.m. and 1. Free.

BON VOYAGE, CHARLIE BROWN—Feature-length animated film. Trinity School, 101 W. 91st St. (307-6149). 2/3 at 2. $2.50.

THE MUPPETS TAKE MANHATTAN—The feature film. Martin Theater, Dalton School, 108 E. 89th St. (722-5160 weekdays). 2/2 at 2. $2.

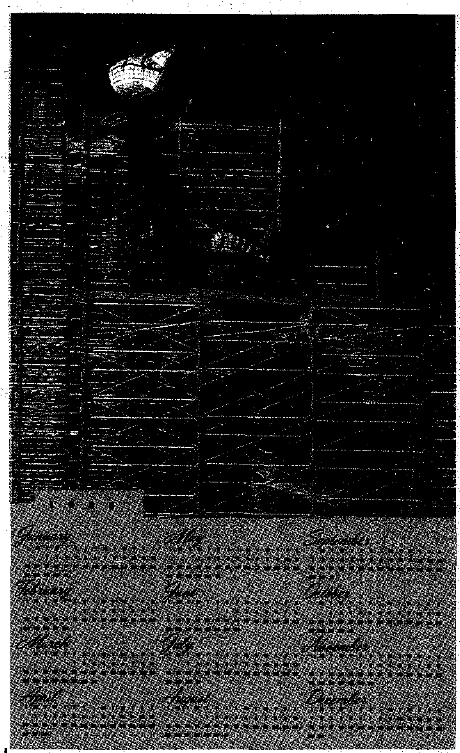
THE MIKADO—Fully staged, 50-minute version of Gilbert and Sullivan favorite, by the Manhattan Savoyards. Children's Carousel, L.I.U.'s Bush-Brown Theater, Northern Blvd., Greenvale, L.I. (516-922-0061). 2/3 at 1 and 3. $5; one-half of proceeds benefits the emergency program for Ethiopian children.

PLAY TO WIN—Musical about Jackie Robinson's early days and his career as the major baseball leagues' first black player. Theatreworks USA, Promenade Theater, Broadway and 76th St. (595-7500). 2/2 at 10:30 a.m. and 12:30; 2/3 at 12:30. $9, $12.

PAPAGENO PUPPET THEATER—Original musicals: "Cinderella," 2/2 at noon and 2. "Hansel and Gretel," 2/3 at noon and 2.West Side Y, 5 W. 63rd St. (663-0267). $3.

PAPER BAG PLAYERS—"I Won't Take a Bath!" Musical revue in which the city is a background for fantasy. Symphony Space, Broadway and 95th St. (864-5400). Sat. and Sun. at 2, thru 2/17. $8.

CIRCUS CAPERS—Twee-Dee the clown puppet is



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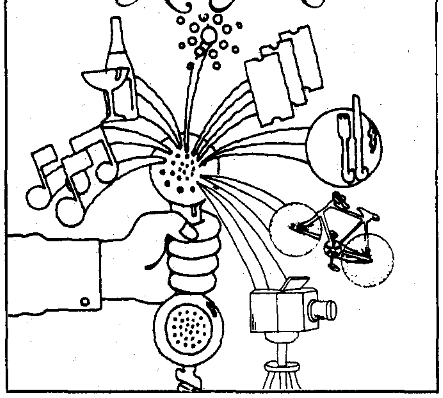

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OTHER EVENTS

special guest. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 3/10. $2.50.

TALES OF CHELM, an original show about a "madcap" village. New Theater, 62 E. 4th St. (972-0672). Sun. at 2, thru 3/24. $4.

CINDERELLA '85—New musical version. Church of Our Saviour, 59 Park Ave. at 38th St. (867-5650). Sat. and Sun. at 3:30. $10.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

MICHAEL TAUBENSLAG PRODUCTIONS—2/3, 10 at 1:30: "The Funzapoppin Magic Show," with clowns, music, animals, audience participation. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 2/2 at 1:30: "Animal Crackers," a musical by American Puppet Productions." $2.50. . .At 2:40, a Please Touch demonstration *in a 17th-century Dutch room.* $1.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30: "Goldilocks and the Three Bears"; Sat. and Sun. at 3: "Humpty Dumpty Falls in Love." Thru 4/7, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at 2, Sun. at noon. $4, adults $5.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 2/1, 2 at 11 a.m. and 2: Bob Wollencheck and the Big Apple Puppets with "Folk Tales From Around the World." $3.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 2/2 at 1: The Wiz shows you how to create a clay castle. Free but must reserve. 2/3 at 2 and 3: The Tablieb Duo, on guitar and flute, play music from Baroque to folk. Free.

PINOCCHIO—A musical, at Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516- 599-1982). Thru 2/24, Sat. and Sun. at 1 and 3:30; $4. Also Presidents' Week vacation. Reservations necessary.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon and 4. 2/3 at 2: F.W. MacLehose talks about Leonardo, and shows how to build a working da Vinci model. Free with museum admission.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—*prisms, shadow wall, and a performance* area. . ."Pop-Up"—life-size and miniature theatrical, puppet, and magic pop-up books, old and new. . .Also: 2/2, 3: parent-child workshops at 1:30 and 3:30 in the creation of 19th-century-style "peep-show" books and pop-up dragons. Also, 2/3, 2–4, Penny Jones and Co. Puppets perform "Peppi and the Pop-Up Dragon." Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibits: "Unsung Voices"; four ultrasonic sound sculptures, meant to be "played" by youthful viewers. Also "Soundtracks" . . . Programs in Feb. celebrate Black Heritage Month. Fri. at 1, storytelling for 3-5-year-olds. 2/2 at 1:30, program-workshop, suitable also for the hearing-impaired, on Africa; a story, "The Congo Boy," and a session on making a ceremonial slit drum. 2/3 at 1:30, musician Yusef Waliyaya with "rhymes, songs, and ditties" about African and black-American culture. Free with museum admission.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (873-1300). Mon., Tues., Thurs., Sun. 10 a.m.-5:45 p.m.; Wed., Fri., Sat. 10-9 p.m.$1.50 suggested admission; adults, $3. Natural Science Center: Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30. Closed Mon. An introduction to plants, animals, and rocks of New York. . .Discovery Room: Sat. and Sun. noon-4:30. Discovery Boxes and touchable specimens.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Free. 1/31 at 3:30, "It's the Same World," film showing how people overcome physical limitations, followed by a related activity program. Sat. programs include a painting workshop at 10 a.m.; "Just Imagine," a session at 3:15 in what it would be like to be disabled in some way. Sun. programs: storytime at 2:15, with participation; "Greenhouse Potpourri," in the greenhouse, at 3.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Mon., Aloisio Aguiar.Tues., Hortercio Gomes. Wed. & Thurs., Zebeto and Company. Fri., Angelo Santos. Sat., Clarice Taylor. Sun., Carrol Emanuel and Janet Grise. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 1/28, Kent Eanes Quartet Bear People. 1/29-2/3, Bob James Orchestra featuring flautist Alexander Zonjic. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m.AE,MC,V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 1/28-2/2, Bill Mays with Red Mitchell. 2/3, Red Mitchell with Lee Ann Ledgerwood. 2/4-9, Hod O'Brien with Red Mitchell.Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 1/28, Josh Breakstone and Earl Sauls. 1/29, Katchie Cartwright and Cameron Brown. 1/30, Victor Lesser and Frank Canino. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 2/2, jazz-pianist Joe Wylie plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 2/2, Frank Wakefield. 2/7, Joe Val and the New England Bluegrass Boys. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 2/3,10, Enrico Pieranunzi/Birch Johnson Quintet with Lew Soloff, Jay Anderson, Adam Nussbaum. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 1/28,2/4, Les Paul Trio. 1/29-2/3, 'A Tribute to Charlie Christian' featuring Tal Farlow, Barney Kessel, and Emily Remler. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 1/28,2/4, Poez. 1/29, Tom Paxton, Christine Lavin. 1/30, Pianosaurus; The Breakers; Glen Morrow. 1/31, New York Songwriters Showcase. 2/2, Jane Brucker. 2/3, Jim Kilby. 2/12, Tom Chapin. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 1/28, Rod Williams. 1/29-31, Curtis Lundy and Walter Davis. 2/1,2, Reggie Workman with Stanley Cowell and Akbar Ali. 2/3,4, Larry Vuckovich and Ray Drummond. 2/5-9, Onaje Allan Gumbs. **Upstairs:** 2/1 at 8:30, Carolyn Percy. 2/2 at 8:30, The High Heeled Women. 2/7at 8:30, Anita Michael followed by Jamie DeRoy at 10:30. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. 1/30-2/3, Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass. Sun., 5-10 singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric dining room. Revolutionary entertainment with dual synthesizers and vocals featuring Jeff Young and Steve Gaboury, Tues.-Sat. 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 1/28,2/4, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabackin. 1/29-2/3, Ron Carter Quartet. 2/5-10, Grover Mitchell Big Band with Ruth Brown. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 'Marilyn Sokol in Comedy and Song Tonight,'Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

PIZZAPIAZZA— 785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the 20's, every Thurs.-Sat. from 9:30-1:30 a.m. AE, MC, V.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 1/31, Bill Ocean 'Carribean Queen.' 2/2, Let's Active; Tommy Keene. 2/8, Pedantiks; 14 Karat Soul. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 1/28, Mike Gibbs. 1/29, Jerry Gonzales & The Fort Apache Band. 1/30, Jane Blackstone. 1/31, Michael Dolan. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 1/30, The Trade; Butch. 1/31, Strike; Marta Heflin. 2/1, River; A-Kings; Cherry Vanilla. 2/2, The Draft; The Pink. 2/3, Marjorie Grace. 2/6, Jeff Tozer. 2/7, Foob and the Grasshoppers; Wildchild. No credit cards.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Continental-nouvelle restaurant. Every Fri.-Sat. from 10 p.m., pianist Joe Kerr with Joel Forbes on bass. AE, CB, DC, MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 1/28, Gunter Hampel Galazie Big Band. 1/29, Marty Ehrlich Trio and Fred Houn and the Afro Asian Music Ensemble. 1/30, Collaboration: Peter Kowald, David S. Ware, Bill Dixon, Andrew Cyrille. 1/31, John Carter Trio. 2/1-3, World Saxophone Quartet. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 1/29-2/2, actor-singer-songwriter Dorian Harewood, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 2/5-9, Barbara McNair. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 1/28,2/4, Loup Gurou Zydeco. 1/30,2/6, Delancey Street Hawaiians. 1/31-2/2, Buster Poindexter (a.k.a David Johansen) and Banshees of Blue. 2/3, Rhythm and Blues Jam Session with Marked Deck. Shows from 9 p.m. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 1/28, Mongo Santamaria and his Orchestra; Bobby Rodriguez y La Nueva Compania with guest soloist Dave Valentin. Music from 9 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis & the Jazz Orchestra. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 1/28, The Ronny Cole Trio with pianist Don Coats and Fred Berman on bass. 1/29-2/2, Harold Ousley and 'A Circle of Friends.' MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 1/28, pianist Jim Roberts with Brian Torff on bass. 1/29-2/2, pianist Mike LeDonne with Major Holley on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 1/28, Rick Danko, Richard Manuel. 1/29, Levon Helm and the Woodstock All-Stars. 1/30, Who It Is; Sweet Liss and the Swells. 1/31, Link Wray; Preacher Jack. 2/1,2, The Bud Moffett Band; Mindy J. Band. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. 1/28-30, Tommy Joe White & Southern Cookin'. 1/31-2/2, Riding High. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 1/29-2/3, comedians Chris Rush and Jimmy Brogan, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. 2/5-10, comedians Ron Darian and Rita Rudner. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

DANGERFIELD'S—1118 First Ave., 593-1650. 1/28-2/2, comedian Danny Curtis, Mon.-Thurs. at 9 & 11:15, plus comedians Richie Gold and Bob Nelson, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Every Thurs.-Sat.,'Novak and Studer's Last Great American Telethon'- comedy spoof of the stars. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, Uncle Dirty. Sun.-Thurs. 7-4 a.m., Fri. & Sat. two shows at 7 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri., Slydini and comedian/magician David Charnee. Sat., magician Eric Decamps and David Charnee. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 2/9, The Bill Doggett Quartet, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

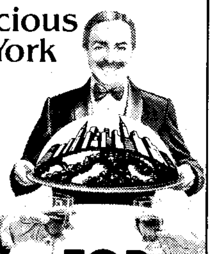
THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

ROXY—515 W. 18th St., 691-3113. One of New York's largest dance floors featuring live Salsa music every Thurs., Hip Hop every Fri.-Sat., and rollerskating Sun.-Wed. No credit cards.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 1/30, Daniel Ponce - Cuban dance mucis. 1/31, Osivisa - African music. 1/1,2, Loremil Machada and Sarava



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Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie sings every Wed.-Sat. at 6:30...*Issue? I Don't Even Know You!* - political and topical revue, Wed.-Sat. at 9...Actress-singer-comedienne Sally-Jane Heit in *Starting in the Middle,* Wed.-Sat. at 11 p.m. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 1/28-2/2, jazz-singer Jane Harvey with Ellis Larkins at the piano in a celebration of Jerome Kern, Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by Lee Roy Reams (moonlighting form 42nd Street), Mon.-Thurs. at 11, and Fri.-Sat. at midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

LATIN QUARTER—200 W. 48th St., 586-3903. Nightclub with dancing and cabaret nightly. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. 1/28, Carolee Carmello. 1/31, Colleen Whelihan. AE,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 2/3, Bob Wilber and the Cotton Club Orchestra with Joanne Horton, play for dancing, nightly except Mon. 2/5-17, Bobby Rosengarden and his orchestra. AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, Hortense Kossofsny, Elias Gregory,bellydancer Xanya and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m.AE,CB,DC.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-actress Annie Ross with pianist Russ Kasoff, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

BARBIZON—63rd St., at Lexington Ave., 838-5700. **Cafe Barbizon:** A great piano room! Thru 3/30, singer-pianist Chris Barrett performs Mon.-Sat. 8-midnight. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/30, composer-jazz pianist George Shearing with Don Thompson, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** 1/28, jazz-pianist Hank Jones plays from 9 p.m. 1/29-6/29, Barbara Carroll returns Tues.-Sat. at 10 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keight Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Marcy Stein sings & plays Mon.-Tues. AE,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Wed.-Fri. 6-midnight. Sammy Goldstein plays Mon.-Tues. 6-midnight and Sat 8-2 a.m. AE,CB,DC,MC,V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Mon.-Sat. 8-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Effie Jansen, Tues.-Sat. 9-1 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 1/28, singer Paul Alexander. 1/30,2/2, Shakespeare's Cabaret II; Susan Burns. 2/3, Vanessa Campbell. 2/4, Mitchell Brian. 2/5, Jody Gelb; Joyce Lyons. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 1/28, Taboo in Review; Elizabeth Richardson. 1/29, Shari Rau; Myriam Fuks. 1/30, Susan Glaze; Bill Dexter. 1/31, Susan Glaze; Kitty Kean. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. 1/29-2/2, Judy Carmichael. 2/5-9, Sir Roland Hanna. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed. & Sat., Bobbi Miller at the piano. Thurs., Tracey Lyons. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

NEW YORK CLASSIFIED

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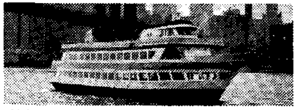

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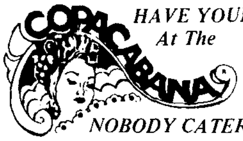

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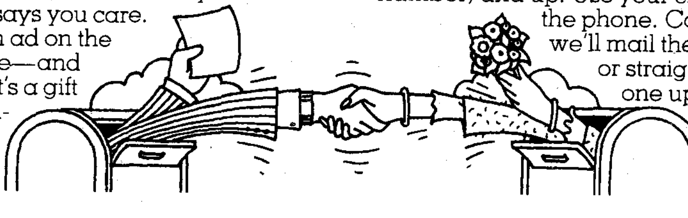

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $23.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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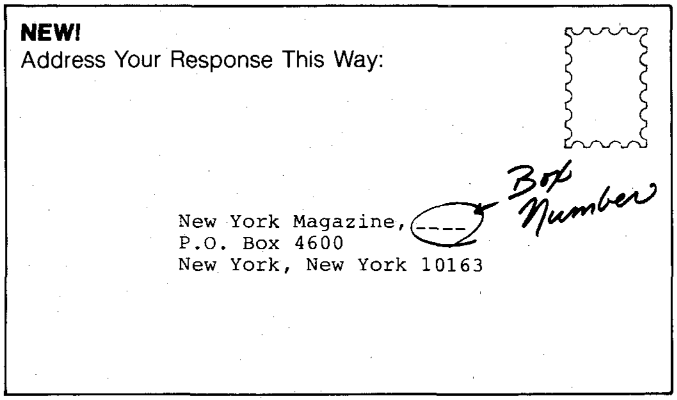

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Vivacious, Slim Beauty—Desired by corporate giant. Must be star quality with wit and intelligence. Photos and bio essential. 25-30. Only warm and elegant reply. NYM B946.

NY Physician, 40's, 6'—Athletic, dancer, handsome, night owl, non-smoker, creative, desires slim, sensuous, easygoing, artistic, monogamistic female, 25-35. Bio, photo, phone, please. NYM E504.

Handsome, Marriage-Minded Exec—Truly sincere, warm and caring man, seeks slim, Jewish, female counterpart (26-32). Bio/phone/photo. NYM B980.

Jennifer O'Neill Looks—Esoteric interests. Sincere, responsive, exquisite. Seeks like-minded, handsome, romantic man. NYM B981.

Aspiring Adventurer—Once a wanderer, now attorney, slim, sturdy, not tall, just past 30, Jewish male, seeks bright, aspiring adventuress to explore NYC and further reaches. NYM B982.

Interesting, Intelligent, Businessman—Mid 60's, good appearance, worldly. Enjoys the world, most sports (particularly golf) plus good eating and tolerable drinking. Financially and physically healthy with sense of humor. I would like to meet a woman with these characteristics: Must live in Manhattan, preferably East Side, Mid-Manhattan; well-bred; strong; independent; sophisticated with presence and style; age about 50-62; substantially bodied; sensually attractive; economically independent; enjoys and is well acquainted with good living; enjoys food and spirits; well-adjusted emotionally, not so much interested in marriage but rather a relationship. NYM J229.

Good-Looking, Successful—Corporate consultant, 39, tall, slim and WASPy with wry but gentle sense of humor, seeks attractive, professional woman with intelligence, warmth and wit. Note/photo, please. NYM B983.

Dynamic, Affluent, 44—Newly separated, 44, good-looking, seeks classy, single or separated princess-type for fun, friendship. Phone/photo optional. NYM B984.

Pretty Jewish Blonde—30, seeks male, 30-38 for caring relationship. NYM H948

Misplaced Cowboy—Successful, Ivy-educated lawyer, 35, seeks cowbelle. If you're the reason God made Oklahoma (TX, MT, NM, even Brooklyn), write NYM B989.

Wanted: Attractive, Secure—Educated gentleman, 55 plus. Reward: counterpart, slender, professional lady, youthful, 50's, former NYer, Miami-based. NYM B990.

Attractive, Athletic, Manhattan Exec—32, enjoys theater, romantic dinners, travel. Seeks attractive, non-smoking, voluptuous brunette. NYM B991.

Long-Legged Lady—Former model, mid 40's, seeks successful, sensuous, carefree male to share the good life. NYM B992.

Brilliant, Funny, Gentle—Sensitive, affluent, white, Jewish inventor, 45, widower. Seeks warm, attractive, intelligent, not too thin, white female to share the rest of my life. Photo, bio. NYM B993.

Very Pretty, Green-Eyed—Jewish brunette, bright, active, literate, athletic, musical, 5'4", 37 seeks successful, good-looking, medium-tall, non-smoking, straight-shooting, low-key, Jewish guy, 35-45. Photo/bio/phone. NYM B994.

Tarzan Seeks Jane—Urban-styled Jane should be 25-35, petite, mentally healthy, and sparkle in the treetops. Tarzan lacks muscles, but is a sincere businessman who would like to make you feel special. Photo/bio. NYM B996.

Aw, Come On Nature!—Tall, good-looking sailor, 33, seeks (sincerely) bright, beautiful mermaid (or nearly) with interests eclectic for footloose adventure, connection electric. Photo/bio. Please, don't be shy. NYM B986.

Incurable Romantic, Handsome—Jewish attorney, 29, 6'2", eyes blue, personality too! Seeking attractive, independent, intelligent woman to share special times with. Photo/bio. NYM B988.

NJ Gal—34, petite, fit, parent, loves rock 'n roll, summer beaches, winter mountains seeks fella with similar tastes for romance. Photo and note, please. NYM K021.

Are You Over—5'8", male, bright, witty, honest, athletic, of varied interests? I am an independant female, 30, tax specialist, runner, witty, speak with a slight southern or midwest accent. NYM B997.

Successful, Pretty, Slim—Manhattan business lady, 34, seeks handsome, ambitious, Jewish man to develop a special relationship. NYM B998.

Westchester Head-Turner—Slim, blonde, 5'5", 38, *discriminating* WASP professional; cerebral, sensual, humor; ski, sail, tennis, cultured; objectivist; requests response from similar, integrated, androgynous, non-smoking, non-bald, non-bearded, non-married, no nonsense, good-looking, 35 plus, 5'8" plus, successful, sensual, sensible professional of substance. NYM B999.

A Rather Young Sixty Lady—With boat, bicycle, cross-country skis, collection of flight bags, piano and opera glasses, would like to make use of all this with caring gentleman friend. NYM B1000.

Lovely, Vivacious, Intelligent—Successful woman seeks accomplished, cultured, single man, over 38. NYM K001.

Except For My Mother—Everyone feels I'm really good-looking: she hates the beard. 29-year-old architect, very creative, would like to hear from a beautiful and interesting woman; someone who just won't settle for second best. If Catherine Deneuve is not available, why not you? Photo/phone, please. Thanks. NYM K002.

Moonlight Lady—Sea-colored eyes, searching for soulmate, 40 plus, must be intelligent, sense of humor, capable of imtimacy. Want to share music, nature, bright city lights. Must love learning and be handsome, tall, sensitive, loving, emotionally stable, trustworthy and a positive, constructive person. Phone/bio/photo if available. NYM L007.

Very Pretty, Feminine, Slim—Warm, fun, intelligent (WASP) seeks man of integrity, who is caring, well-educated, successful, 40 plus. Note/phone. NYM K003

Lean, Leggy, Lively—Loving lady, 5'9", with a challenging intellect, kind heart and a dancer's body, seeks a Jewish man, 35-42, humane, good career. NYM H925

Handsome Attorney—30, a pilot whose real love is flying, seeks a warm, attractive and slender, professional woman, to share the skies and nicer things in life. Photo/ note. NYM K004.

NJ Professional Man—47, seeks friendship of a female, above 30. Send photo, bio and phone number to NYM H926.

I'd Like Fun—And if you turn out to be the love of my life, I won't complain. I'm a warm, funny, honest, great-looking, professional woman, 5'4", very young 41, work in Greenwich, live in Westchester, love NYC. NYM K005.

Dynamic, Dignified, Eclectic—Single, Jewish female, uninterested in a dalliance, seeks tall, caring, sensitive, romantic, single, Jewish male, early 30's. We're both professional people, love nature, travel, viewing that sunrise on different horizons. Photo requested. NYM H927.

Sincere, Jewish Gal—26, 5'4", slim, college-educated, seeks Jewish male, 26-35, intersted in lasting relationship. Photo/phone/bio. NYM K008.

You Want More Than Most—You want fame/fortune/power, to have a lasting impact on the world (or at least a small corner of it). You savor life and treasure those you love. Share life's adventures with a kindred spirit: a sincere, athletic, upbeat, creative achiever, 32. Of all we hope to have, may we find in each other's arms that which we will cherish most of all. NYM K009.

Warm, Attractive—Professional woman, 42, likes tennis, psychology, theater, country weekends, seeks man with integrity and sense of humor. NYM H928.

Sometimes Shy But Spirited—Attractive, responsive, smart, career woman, 27, enjoys fresh air, cooking dinner and lazy Sundays, seeks self-assured man wanting family, 30-35, with warmth and wit to share dreams and fears, ups and downs. NYM K010.

I Was Surprised—When my son gave me this ad for Christmas, "My mom is super! Funny, 5'9", slim, creative, my friends and I can talk to her. She's taken care of me since I was a baby and now it's my turn. She has her own business and is financially independent. We lived in Manhattan and now on the Jersey shore. I'm off to college next year and she needs someone tall, 45-60, emotionally/financially secure to fuss over." NYM H945.

Very Youthful And Attractive—Professional woman, 40's, honest, warm, fun-loving. Interests too numerous to mention. Wants man who wants to attempt "dance" of female and male in a permanent relationship. Education, looks, emotional and financial security important. Mid 30's-50's. Photo/phone. NYM H929.

Eminently Female—Constants are: adventurous, warm, independent, loyal, sensuous. Young 40's, Latin birth and temperament, divorced, ex-diplomat. I enjoy or am curious or willing to learn about everything. NYM H930.

A Woman For All Seasons—33, Jewish, good-looking, intelligent, funny, would like to meet a man, 35-45, with similar qualities. A man who likes what he does and realizes that friendship is an important part of a man/woman relationship. And, of course, be a man for all seasons. Note/photo/phone. NYM H932.

Traffic-Stopping Blonde—28, 5'4", petite, Jewish, elegant, who has everything but the right man! Seeks fun, caring, Jewish man with great sense of humor, 25-35. Photo/bio. NYM B987.

STRICTLY PERSONALS

Slim, Attractive, Vivacious—Professional woman wishes to meet mensch, 40-55, with sense of humor for stable relationship. NYM K011.

Christian Man—34, 6'1", healthy, honest, caring, seeks slim, Christian woman. Photo/bio/phone. NYM H934.

European Woman—Manhattanite, wishes to meet man, 50 plus. NYM H935

Are You—Attractive, ambitious, athletic, sensitive, artistic, romantic, funny, sophisticated, a non-smoker and a gentleman between 21-28? Me too! But I'm a lady who would love to meet you! Bio/photo a must. NYM K012.

My Sister Says—I'm good-looking! Single male, 28, 6', enjoys everything from a Jet game to chamber music. Looking for lady, 23-38, attractive, humor a must. Bonus: I'm a pretty good cook! NYM K013

Lovely And Loving—Bright, beautiful, sincere, 35, divorced. Seeks tall, attractive, intelligent partner, 35-50, who enjoys the arts and family life. Photo, bio, phone. NYM K014.

Single Lady From London—Keen to meet personable male New Yorker. I'm 34, an executive enjoying travel, cinema and NYC. You've got style, wit and love Hitchcock and adventures. NYM K015.

Successful Company President—Mid 40's, 6', 175 lbs. Handsome, romantic and athletic seeks pretty, slim and educated female, 30-40. Photo, phone. NYM K016

Since I've Been In Vogue—I'm even more fascinating. Successful communications executive, soft, feminine, loves music, politics, closeness. You're an attractive NYC male, mid 40's-mid 50's, highly successful and, equally important, have warmth, share my interests. My standards are impeccable. If you think you measure up, reply with recent photo, phone, short bio. No reply without these. NYM H936

Papagena Seeks Papageno—Highly successful but somewhat bored CT physician, 33, seeks successful, fun-loving and single man who enjoys travel, opera, bridge, jogging or Arthurian legends. I am equally happy at Bergdorf's or Eddie Bauer's on the Kartnerstrasse or Tasman Glacier, bidding and making six no or running a 10K. But all these activities would be more fun with the right man. If you exist, please write NYM K017.

Bubbly Beauty—Ivy, refined, charming, warm, traveled, 38, seeks attractive, bright, very successful, quality man, caring commitment. Bio/photo. NYM K018.

Super Chef—Quests for that special unspoiled woman (25-35) to share his culinary magic, fireplace with champagne, sunset and a cherished friendship. I am an attorney, 40, never married, great sense of humor, great legs, easy to communicate with, romantic, sensitive, caring and most of all, family oriented. Photo/phone/bio/non-smoker. NYM H937.

Manhattan Woman Executive—Successful, attractive, no ties. Wishes to meet a special man to add excitement and enrichment to her life. Sophistication a must! If you are 45-57, send letter/phone/recent photo. NYM J217.

Show Me It Pays To Advertise—Can a good-looking, successful businessman of 38, find romance and happiness by advertising in the pages of New York Magazine? I'm a single, Jewish male, 5'5", blue eyes, dirty blonde hair, sexy mustache and very young-looking. Slim, intelligent, athletic, very witty, affectionate, romantic. If you are in mid 20's to mid 30's, pretty, witty, with a nice figure, write and send photo. NYM L013.

In This Noah's Ark—Two by two world, if you want to dance cheek to cheek with a lovely lady and say "we" again; are an intelligent, successful, fun-loving man, 50-65, 1985 could be ours. NYM H938.

Fall In Love With Me—Very attractive, slim, professional, Jewish woman, 34, seeks sincere, compassionate man for lasting relationship and happiness. NYM K020.

Lovely Pisces Lady—24, 5'6", seeks tall, handsome, honest gentleman. Photo/bio/phone. NYM H933.

Laughing, Loving And Living—We all need someone to share fun and pain with. Let me be the one. I am 29, sexy, career woman, seeking a 35-40, caring, honest hunk. Photo. NYM K022.

Gentle, Creative Celt—45, tall, literate. Seek lady, 35 plus, eduated, aware. Enjoy arts, laughs, life. Want commitment. No jocks. Photo/bio. CT/Westchester. NYM K023.

Sensational Recipe—Take one attractive, slim, dynamic, wonderfully witty, professional Jewish gal, mid 30's (no kids) who loves tennis, city adventures and country charm. If you can add laughter, sincerity, success, good looks, life can turn into a delicacy. NYM H939.

Two-Handed Backhand—Attractive, personable female tennis player plays the game for fun while winning points. Off court interests include NYC culture, biking in the country and dining with friends. If you are a late 30's-40's, sincere, emotionally stable, Manhattan man with a good sense of humor and smashing serve, this could be a winning match. NYM H940.

Adorable, Curvacious, Green-Eyed—Film exec, 28, great sense of humor, into skiing, sailing, seeks fun-loving, attractive, successful, non-smoking, Jewish male, 35 tops. NYM H942.

Sensational, Warm, Attractive—Professional artist, 34, very bright, intellectually curious, emotionally generous, financially secure, tennis player. Seek accomplished, professional man, with a broad interest in art, literature and current events, sense of humor and loads of character. Letter/photo/phone. NYM L016.

Your Best Bet—Me! A pretty, trim, tall, vivacious widow. Young 50's. I am upbeat, happy, sensitive, loving. I laugh easily and hold to traditional values. What do I enjoy? The arts, travel, golf, romance, long walks, quiet moments and have a passion for Manhattan and all its joys. My expectations of life are high. You? A man of quality, Jewish, nonsmoker, single, who has warmth, taste, good character and a sense of adventure. Note/phone, please. NYM H943.

I Have It All—Execpt relationship with a special man; at peace with himself, successful, attractive, caring, 47-59. I'm slim, attractive, affectionate, successful, enthusiastic. Note/phone. NYM L017.

Lady In Waiting—Italian-American, 40, 5'7", slim, active, attractive, professional, waiting for that special someone. Phone, note. NYM E506.

Penna. Male—Attractive, secure, successful, 52, 6'2", 90 minutes from NYC, enjoys skiing, tennis, bicycling, boats, airplanes, music, art, country inns, Chesapeake Bay, seeks bright, active, uninhibited, understated, elegant lady, any heritage, to share. Bio, phone, please. Photo nice but not necessary. NYM E507.

Wake Up Long Island—And Queens, caring and affectionate, 32, professional Jewish man, 5'7", handsome, love sports and dancing, good conversation, seeks 20-30, happy, responsive woman to share a lifetime with. Letter/photo. NYM L018.

Professional, Warm, Vivacious—Bright, likes sports, arts, dance, seeks man, divorced or widowed, 50's. NYM H931.

Sleeping Beauty—Recently awakened, seeks new age man for friendship and other delights. NYM J214.

LI Castaway—North Shore man, 27, 5'6", slim, waiting for summer or attractive woman to provide sunshine. Letter and photo required. Hawaiian shirt optional. NYM H946.

Sensuous, Classy, Witty—NJ lady, successful and intelligent, 30's, seeks wealthy, smart, over 6', single, emotionally secure, fun, male, 35-45. Reply 10K/photo/phone. NYM J216.

Classy College Professor—Woman making new beginnings, wants energetic, up male, 45-60, whose passions include people, the arts, nature and travel. Note/phone/photo, please. NYM H947.

Affectionate, Sensual Man—Jewish professional, 33, with an exciting career in international finance, interested in tennis, oil painting and travel, seeking a special intimacy with a professional Jewish female, 25-34, intellectual, who likes the outdoors, tropical islands, romantic evenings by firelight. Bio/photo. NYM J211.

Beauty, Brain, Oriental—Professional, ideal woman, 30, seeks a man of European flair, success, class, culture, chivalry, finesse, 30-45. Photo, bio. NYM E508.

Be My Valentine?—43, divorced female, vivacious, pretty, cultured, sophisticated but earthy, exciting life to share. Financial background, now interested in legal field. Bio, photo, phone. NYM E509.

Beautiful Woman MD—30's, slim, warm, spirited, seeks special man. NYM L020.

We Should Have Met—At the Metropolitan Museum while strolling thru the galleries. A bright, very attractive woman, tall, slender, shapely, dark-haired, athletic, 50 (looks much younger), Jewish, Manhattanite, with warmth and sensitivity, financially secure professional and weekend nature photographer seeks an intelligent, gentle, caring, successful professional man for a serious relationship. Next Tuesday at the Metropolitan? Bio/phone. NYM K025.

Jane Fonda Look-Alike—Slim, 30, 5'7", romantic, athletic, professional, seeks her male equal. Photo/phone. NYM H949.

Loving, Single Black Male—39, 6'2", 180 lbs., seeks slender, warm and considerate, white female for friendship Nonsmoker. Bio/photo/phone. NYM K026.

I Will Unveil Your Soul—Thru emerald-green eyes. Beautiful blonde, 30, Italian-American seeks independent man to 40, self-made, who possesses a unique type of attractiveness to share NYC, Rome, Hanalei Bay and museum lectures. Own transportation a must. Please reply with letter, phone and photo. NYM K027.

Pretty, Oriental Professional—Enjoys theater, tennis, travel. Seeks attractive, kind, successful male, 35-50, for a sharing and caring relationship. Bio/phone/recent photo. NYM K028.

Romantic, Handsome Male—28, shy-type. Sincerely would like to share life's wonders with a special lady, 22-34, who is caring and bright. For a response, photo/bio. Go ahead! NYM K029.

Beautiful, Divorced Singer—34, seeks successful, sincere, Jewish gentleman for relationship. No drugs! Photo, phone and bio. NYM K030.

Attractive, Jewish Writer/Professional—28, 5'9", trim, very successful, great sense of humor, pianist (vintage jazz/pop/theater buff) seeks bright, svelte, artistically-inclined beauty with affection for the Jewish culture. Photo (or xerox), please. NYM K031.

Professional, Attractive Woman—Happy, traditional, intelligent, 39, seeking special relationship with stable, sincere, successful, single gentleman. Note/phone/photo. NYM K032.

European Top Exec—Male, 30, handsome seeks very attractive, well-educated female, 20-30, who enjoys travel and dining. Bio/photo/phone. NYM K033.

Diane Keatonish Looks—Late 30's, lithe, unpretenious. Works in commercial photography. Enjoys Manhattan doings. Seeks caring man, 35-46, with sense of intellectual curiosity and business savvy. Phone/bio/photo optional. NYM L021.

Irish-Catholic Male—33 year-old lawyer seeks good-looking, affectionate woman who is family-minded with good sense of humor and romantic spirit. Phone/photo. NYM K036.

Tall, Handsome, Sincere—Athletic businessman (28) seeks smart, pretty, sincere female (24-30) to share life with. Prefer woman from North Jersey or Philadelphia area. Letter, photo, phone. NYM K037.

Somewhere Over The Rainbow—There's a handsome male, 28-40, 6'plus, who's funny, loves film, theater, travel, interested in this tall, slim, pretty, witty, female, 30, for an honest relationship. Photo/bio. NYM L022.

Willing To Negotiate—Not perfection but I do try. Varied interests, also athletic. Seeking active, verbal, thoughtful female, over 40. NYM K007.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Quality Woman—MBA, tall, 38. Thrives on new ideas, people, tradition, the outdoors. Wants to share and create home with WASP man. NYM H968.

Handsome, Jewish Male—34, 5'11", 165 lbs., attorney/entrepreneur, successful, sensitive, seeks very attractive, slim, Jewish woman from fine family with good values. Photo/phone. NYM L042.

Loving, Eclectic, Handsome—Jewish man, 30, very intelligent, well-off, wants to marry a winsome, interesting, perceptive, artistic, unostentatious woman, with natural good-looks and a clearly willowy figure. Good photo. NYM H969.

Recently Detached, Successful Man—46, seeking romantic dreamer. Object: symbiosis. Phone/photo/note. NYM K035.

Together Man Sought—By pretty, slim, Jewish widow, 39. Marriage. NYM J215.

Handsome, Christian Male—41, 6', sensuous, caring, sharing, fun-loving, non-smoking, businessman. Enjoys dining by candlelight, warm beaches, cool drinks. Phone. NYM L043.

Pretty, Charismatic, Professional—Female, seeks gentleman of quality, 50's, with charm, wit, sincerity. NYM L044.

Multifaceted Maverick—Vivacious, unpretentious woman, 40, lithe, blithe and pretty, comedy entrepreneur, designer, seeks an articulate, honest man with a great sense of humor and zest for life. PO Box 578, Cooper Sta., NY, NY 10003.

Straight-Forward, Honest—Aware and open minded, successful man, 37, slim, handsome, would like to meet a warm, honest, intelligent, stunning woman (with head turning looks) in her 20's-early 30's. Must include photo. NYM L019.

Good-Looking Writer—New York City native, 35, seeks husband. NYM J221.

Sports-Minded Lady—33, attractive, warm, intelligent, athletic brunette, enjoys tennis and movies. Seeks handsome, professional, fun-loving Jewish male, 32-43. Phone/photo. NYM L045.

Blatant Romantic—Handsome, cultured, 40, 5'8", successful corporate vice president, Catholic, never married, seeking sensitive, intelligent, pretty woman, 29-36, who seeks marriage, a family and a lifetime romance. NYM H973.

Happy, Successful—And pretty, Jewish, blue-eyed female, 34, classy and intelligent. Seeks handsome, intelligent, successful and kind Jewish male, 38-48. Photo optional. NYM L046.

Single In His 30's—Well-established in profession, Manhattan practice and residence, variety of interests, highly sensitive, sensuous, seeking meaningful relationship with exciting female, very attractive, sensuous, intelligent, refined. NYM H972.

Fire, Finesse, Substance—Style, looks and brains, I have, and seek in erudite, prosperous, attractive, sincere, professional Jewish male, 33-43. NYM J242.

Attractive, French Woman—Holistic healer, affectionate, romantic, spiritual, seeks man, 28-39, generous, thoughtful, non-smoker. Photo, please. NYM K048.

Bach And Bagels—Attractive, Jewish woman, 5'8", 35, prone to making distinctions and splitting infinitives, seeks successful, Jewish man for sun and fun, sharing and caring and other appropriate rhymes. NYM L049.

Pot Seeks Cover—Beautiful, elegant, literate, funny romantic New Yorker, tall, 44, successful, independent, seeks urban, lovable charmer, 40-50, for keeps. Letter/photo. NYM L047.

New Bachelor—Mid 50's, successful. Eager to meet plump lady for marvelous relationship. Photo please. NYM J241.

STRICTLY PERSONALS COUPON

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Are you looking for someone who's intelligent, well-educated, professional, self-assured, gentle, financially secure, open, attractive, adventurous, caring, sharing, and special?

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Use the coupon above or call (212) 880-0734. Rate is $23 per line, two-line minimum. Add $15 NYM number. Mail to: New York Magazine, 755 2nd Ave., N.Y.C. 10017. All ads accepted at the discretion of the publisher.

STRICTLY PERSONALS

Partnership Opportunity—Handsome, earthy, humorous, athletic, professional man, 35, 5'10". Seeks attractive, slim, happy, vivacious, loving woman, 25-33, who believes that life is better in pairs. Note/phone/photo please. NYM L024.

Female, 50, Attractive—Kind, considerate, loving, not svelt, seeks male counterpart, Jewish, 50-63, who loves theater, music, dining, having fun. NYM H953.

Bright, Attractive, Warm—Professional woman, 45, enjoys music, books, psychology, walking and photography. Seeks man, 45-60 with zest for life. NYM K038.

Slim, Attractive—Successful professional (36) seeks a responsible gentleman (35-42) with high energy, sense of humor. An intelligent man, who enjoys peaceful times, socializing, sports and a commitment to a special woman. Do you ski or sail? Are you educated and financially secure? Like children (yours/future ones)? A believer in maids and nannys so we can go play. Where have you been all my life? Fairfield County. NYM H950.

Woman Artist—Entrepreneur, attractive, slim, unpretentious, warm, energetic seeks sincere, open, honest man, 38-48, for fun/serious relationship. NYM L023.

Special Offer—Pretty, blue-eyed, slim, 27-year-old, with lively mind seeks handsome, sincere, intelligent, Jewish man, non-smoker, 5'9" and over, 32 and under, to enjoy NY with. Photo/note/phone. NYM K040.

For 39th Birthday—Good-looking, slender woman seeks a man who shares her warmth, intelligence and who has also made it through his 30's with little physical/emotional wear and tear. NYM H952

Handsome, Affluent, WASPy—Ivy professor, international consultant, 40's; slim, athletic and artistic with Manhattan base and special country home. Seeks a real "10"; a trim beauty with head, heart, integrity and warmth, 29-39. Looking to share the first flush of romance, the long haul of living through commitment. Be a first time response. Photo/bio essential. Will respond in kind. NYM H951.

LI Woman Who Loves To Laugh—45, slim, attractive, unpretentious, smart, professional, looking for single man of wit and substance, 40-50, for sharing and closeness. Note/photo optional. NYM K041.

Beautiful, Warm, Sensual—Divorced, Jewish woman, 42. Seeks sensitive, intelligent gentleman who loves laughter, walks in the country and sunsets. NYM K042.

High-Achiever Searching For 1—Sincere, very slim, special lady, one-to-one, 38-40ish. Photo etc., please. I'm 5'11", slim, open, sharing, considered handsome, white, fit and enjoy everything. NYM K043.

Tall, Attractive, Outdoors Lady—38, seeks smart, secure, loving man for winter walks and warmth. NYM K094.

Handsome, Spontaneous, Sensitive—Wall St. lawyer, 26, Jewish, sincere, funny and unpredictable seeks fabulous, outgoing lady to share life's highs and lows. NYM K053.

If You Are A Special Man With Class—Match my likes of traveling, positive lifestyles. Be the best friend of this blonde beauty, 41. Bio/phone/photo. NYM L025.

Distinguished Gentleman Attorney—Young-looking, late 40's, divorced, trim, resides in Texas, traveling to New York frequently. Seeks attractive lady, petite, non-smoker, between 35-40, marriage-minded. Photo appreciated. NYM L026.

Hideous-Looking Man—With no sense of humor and less intelligence, who is crass, insensitive and dislikes people, seeks woman so beautiful she can't stand herself, with no abilities or interests other than her make-up. If you are buxom, have long legs and always wanted to kiss a toad, send revealing photo and bio. NYM K044.

City Heat—Very successful, 38, male workaholic, unmarried, shy, cuddly, perfectly healthy, would like a simple, honest, long-term relationship (if such a thing is possible) with a mature, Greenwich Village woman, 35-45. Please send letter and recent photo. NYM K045.

CT. Educator, PhD, 56—Catholic, enjoys cooking, gardening, dancing, walking, theater, heart-to-heart talking. Are you a female who is honest, fair, intelligent, attractive, neat, trustworthy, of many interests? Photo/bio. NYM K046.

Very Handsome Black Male—Ivy-educated, lives and works in Manhattan. Seeks slim, very pretty female with freshness of heart, who can love with oneness of mind and soul. Photo and home phone appreciated. NYM J225.

Baryshnikov Look-Alike—Athletic MBA/CPA, Jewish, 31, 5'9", adorable, real and rare. Seeks slim, pretty, witty, self-assured Jewish female, 23-30. Shall we dance? Note, photo please. NYM L027.

Classy, Sassy, Green-Eyed—Brunette, great-looking, smart, sane, warm, witty, funny and fun, 40, 5'4", 2 kids. Seeks similar man, 40-50. NYM J223.

Attractive, Vivacious, Professional—Woman. Recently obtained a doctorate, now ready to pursue the road not taken and find her mate. Love theater, dance, films, travel, outdoors. Am compassionate, insightful and loving. Seeking professional man, 37-48, dynamic, intelligent, warm, affectionate, self-aware. Bio/phone. NYM K047.

The Cutest Brunette—Slender, natural, Jewish female in mid 30's who enjoys culture, travel, tennis and skiing seeks male counterpart. NYM L029.

Architect, Tall, Good-Looking— Intelligent, combines sensitivity with masculinity. Enjoys museums, theater, dining and country drives. Crutches limit athletics but not worthwhile experiences. Seeks growing, intimate relationship with open, caring, attractive, sensual woman (36-50) who prefers Matisse to Warhol. Note, photo, please. NYM L028.

Pretty, Intelligent, Jewish—5' tall, 36, non-princess, looking for man with good intentions. NYM H954.

Sleek, Extraterrestrial Female—Seeks similar out-of-this-world earthman, 30-45, to share NY culture, fine cuisine, love and tennis. NYM H955.

Editor—32, tall, lithe, striking. Seeks singular man. Photo/bio NYM L039.

LI Professional Woman—Educated, pretty, secure, seeks a witty, warm-hearted, successful, athletic man, 45-55, for a loving relationship. NYM H956.

Attractive, Intelligent, Professional—Divorced man, 37, 5'6", executive, educated, non-smoker. Sincere, caring, affectionate, looking for slim lady, 20's-mid 30's with like interests: films, movies, conversation, travel, books, for serious relationship. NYM H957.

Invitation—Attractive, Jewish male, 29, owns own business, seeks 22-35-year-old woman; warm, unpretentious, romantic, non-smoker, who enjoys jazz and classical music, and is not afraid to invite a man over for a Harvey's Bristol Cream. Bio/phone/photo optional. NYM L030.

Pretty, Professional Woman—Desires sharing life and love with a business or professional man, 50's, intelligent, open, communicative, fun-loving. NYM H958.

Wanted: One Meggie Cleary—(In body and spirit). I'm no Priest and don't fly around looking for thorns to be happy. I'm a tall, handsome, Manhattan bird of 30, who sings when he's happy, doesn't smoke anything and loves to star gaze after a day on the beach. The best of everything is what I want including a lady. I love smiles, spontaniety, and a "why not" attitude. If you're unattached, your head's on straight, an under 35 Christian and have love in your heart, send a photo and tell me about yourself. NYM H959.

Bright, Articulate Attorney—32, Jewish, pretty, intense, cuddly, sexy blonde, seeks expressive, engaging, adventurous, compassionate/passionate mate. Send note/photo. NYM H960.

Mercedes Benz 380 SL—60,000 miles, great chassis, seeks new male owner, 38-52, intelligent, attractive, athletic. Present owner: female, blonde MD attractive, sensuous, vivacious, charming, interested in sports, chess, collecting autographs of famous people, antique cars, and the pleasure of your company. NYM L031.

Style And Warmth —Are two of my greatest assets. Jewish woman, 32, fairly spectacular in appearance, brains and class, seeks equally spectacular man to share joys of life. Bio/phone. NYM L032.

Very Sexy, Blue-Eyed Beauty—30, slim, 5'6", witty, Jewish (non-princess) with successful career, wishes to meet handsome male, 28-38, who is also successful, slim, witty, athletic and sincere. If you're truly special, write: you won't be disappointed! Photo, please. NYM H962.

Successful Lady Journalist—29, Ivy grad, unusually good-looking, witty, warm, wants to fall in love with smart, attractive, accomplished, unattached man under 40. I've got a sense of humor, a social conscience and a zest for life; do you? Note/photo. NYM H963.

Silly, Serious, Sensitive—Jewish, 28, 5'7", non-smoker, seeks successful, ambitious man, 30-42, with a wonderful sense of humor and zest for life. Phone/photo/bio NYM L033.

Elegant, Savvy, Professional—53, seeks gentleman with humor and standards. NYM L034.

State Your Case—If you're a Jewish professional man, 24-30, seeking a pretty, Jewish lawyer. Bio/photo. NYM M005.

Successful, Executive And Writer—Attractive, Jewish, seeks slim, pretty, nonjudgmental woman, 28-36, who likes old movies, ethnic music, Sunday Times and animals. Photo/phone. NYM L035.

Handsome, Successful, Jewish Man—34, 5'11", seeks a special lady for serious relationship. Lets get together. PO Box 145, Brooklyn, NY 11234.

Gorgeous, Jewish Professional, 28—Creative, classy, kind, seeks mate for fun, romance. Strength, sophistication, love of animals, well-defined sense of self, ethics, humor essential. NYM H964.

Fairfield County—Vibrant, bright, warm, witty, attractive, somewhat Rubensesque, professional Jewish woman, divorced, 50, seeks non-smoking, stable man for caring relationship. NYM H965.

Foxy, Jewish Dietitian—28, very pretty, sweet, smart, and sassy, seeks single, intelligent, attractive, Jewish professional male, 28-35, good sense of humor and warm, caring, down to earth personality. Photo/bio/phone. NYM L036.

Chocolate, MOMA, Crosswords—22, modern orthodox, slim, attractive professional, seeks same in nice Jewish guy. Photo/phone. PO Box 1981, NYC 10185.

I Know You're Out There—And you don't know what you're missing. You are a successful, attractive man, 50-62, strong, secure and sensitive. You're a good listener and can communicate with a loving woman. You love to laugh and enjoy life. You want a friend and partner with whom to share a wonderful future. I'm a special Jewish lady, 50, 5'8", attractive, professional and unencumbered. Do we match? Don't hesitate, respond! Bio, phone. NYM J226.

Attractive, Female, 25—Tall blonde blue-eyed female WASP, looking for intelligent, financially secure male. Age not important. Photo/phone. NYM L040.

Tall, Good-Looking, Successful—Executive, early 30's, easily pleased with the very best, seeks attractive, intelligent, sophisticated, fun-loving, witty female in her 20's. Bio, recent photo, phone. NYM L041.

Highly Successful, Handsome—LI Jewish male, mid 30's, seeks very attractive, slim, athletic female, 25-35, to share interests including fine dining, travel, sports. Should be comfortable in jeans as well as gowns. Relationship could lead to marriage/family. Bio/photo to NYM H966.

Strikingly Pretty, Vibrant—And witty lady seeks warm, interesting and successful man, 30-40, to share music, dancing, art, movies, etc., love/marriage. NYM H967.

Attractive, Sexy, Cute—5'7", 29-year-old, professional woman, not your usual Jewish mess, just particular and selective. Seeking handsome, intelligent, kind, insightful, fun-loving, athletic male, 30's, willing to fall in love, and ride off into the sunset. Bio/photo/phone. NYM J227.

Lovely Woman, 38—With warmth, wit and charm, would like to meet successful man, 35-50. Photo/bio. NYM K093.

Lovely, Lively, 5'2"—I do it all. Work hard, play tennis, ski, travel. I desire a fit, fun-loving man, 38-52. NYM K089.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Life Is For Sharing—Wouldn't you like to with a pretty, blonde RN, 36, with sparkling blue eyes. Loves to travel, sail, bake, and photograph nature. NYM K055

Handsome, MBA, 25—Jewish, law student, slim, very athletic, witty, gentle, romantic, financially secure, East 70's, seeks similar, ageless woman for sincere relationship. NYM K056.

Fun, Romantic, Jewish, 25—Loves everything from park picnics to dancing seeks cross between Woody and Alda. NYM K057.

Widow, 53, No Children—Pleasant, attractive, 5'7", would like to meet personable gentleman, ready for commitment, 50-60. NYM J228.

"Grow Old With Me—The best is yet to be." Tall, appealing woman wants man, 50-65, who values the grace and wisdom of middle age. NYM B985.

A Published Writer—Who loves New York is looking for a woman over 30 to share leisurely dinners, quiet weekends, long walks. NYM K090.

Very Good-Looking Man—Seeks woman, 30-40, who is beautiful inside and out, for serious relationship. Note and photo a must. NYM H970.

Is The Chemistry There?—Intelligent, vivacious, attractive, Jewish woman, 29, seeks sensitive, professional, adventurous, Jewish man. Together we can spark something special. NYM K050.

Warm, Witty Woman Exec—Seeks erudite, earthy mensch, 38-50, to enjoy Brahms, Braque, sunlight and candlelight. NYM K051.

Very Pretty Woman—55, insightful, intelligent, with physical disability, seeks LI man for friendship and possible future together. NYM K052.

"Midwestern-Type" Woman Wanted—With the looks of a fashion model (tall and very slender), the soul of a dove that also has an incredible sense of humor. Interested in participant sports, theater and travel. I am a tall and quite good-looking executive, 43, who is very active, extremely supportive and has an excellent sense of humor. Please, send photo. NYM K054.

Have You Read Me?—I'm a lady author/writer/columnist from Manhattan. A witty, well-educated, world-traveled blonde with a dazzling smile, 39. Also, alliteratively: successful; stunning; smart; single; slim; sane. Seeking similar suitor. NYM J243.

Romantic, Cultured, Creative—Secure, intelligent, very pretty, trim lady seeks 30's-40's, equal who is tall, communicative, tactile and committed to being a best friend. NYM K058.

English, Attractive, Jewish—Bilingual, well-traveled (what more could one want), 48-year-old lady with super sense of humor. Would enjoy meeting gentleman whose interests include dancing, traveling, gourmet cooking and sports. NYM K060.

Bright, Elegant, Successful—A well-flavored, quality, educated, 52, European, romantic woman who is fluent in four languages, politically liberal and who loves people, music, theater, travel, collecting art and antiques, and fine dining, is seeking a sophisticated, accomplished mensch to share life's better adventures and good intellectual ping-pong. NYM K086.

Pretty And Pizzazz—Woman, entrepreneur, 40, would like to meet good-looking, nice guy with brains, brawn and wit, 39-49. Photo/phone. NYM K087.

Dear Male Friend—I am wanting for a partner to "trip the light fantastic." I am 49, a widow, children on their own and so I want the rest to be absolutely marvelous! You will find me attractive, 5'8", 128 lbs., elegant and super-intelligent. My income is high in six figures and my activities are varied. I am a warm person and low-key, I like home lots. Won't you please express yourself to my doorstep if you are, 1. highly successful, 2. thinking that living is meant to feel grand, 3. wanting a woman whom you respect and love. Fondly yours, NYM K088.

North Shore Romantic—Attractive, warm, creative professional, 32. A sensitive/confident gentleman seeks a sincere, classy woman, 25-35. Bio. NYM J222.

Blonde Female Professor—Lively, attractive. Loves theater, museums, movies, unusual travel. Seeks Jewish gentleman, with sense of humor, over 55, for sharing experiences. Bio, photo, phone. NYM J218.

Very Successful Attorney, 54—Single, Manhattan, non-smoker, non-drinker, no drugs, 5'10", slim, athletic, slightly WASPy; regarded handsome, cultured, romantic and spirited. Seeks single lady of quality, over 40, for serious commitment. Brief bio, photo. NYM K091.

Start The New Year Right—Meet slim, pretty, smart widow who likes music, reading, travel. Seeks discriminating, professional man, 45 to 55. NYM K092.

Here I Go Again—Sharing affairs of the heart and soul. Cultured, charming, career woman and mother of one, seeking a gentleman, 35-50, to share concerts, museums, long walks and dreams. Photo, phone, bio appreciated. NYM K095.

Gorgeous, European Lady—20's, distinctive breeding, world-traveled, svelte, cordial, impeccably dressed, elegant beauty. Seeks gallant, distinguished gentleman who exudes warmth, confidence and is of a refined calibre. NYM K096.

Gentleman Farmer—Early 30's, Ivy-educated, wealthy, properties, partner of prominent investment bank seeks urbane, very pretty, bright, athletic woman in her 20's for lasting relationship. Bio/phone/phone a must. NYM K097.

Irish-American, Pretty, 5'6"—Likes traveling, Nordic skiing, Mozart, Dylan, books, animals. Needs amusing, handsome lad of quality, good nature, stability, 37-52. NYM K098.

Slim, Asian, RN—Seeks friendship or more; humble, fit, successful, single, white, over 40, 5'8" up, not in health field may reply. No drugs. Phone/bio. NYM K099.

Down-To-Earth—Sensitive female, 35, 5'10", 150 lbs. Enjoys sports, crafts, museums, films and more. Honesty and open communication a must. Retaining our individuality while we grow important. Good listener, too. 35-45, nonsmoker. Bio/phone. NYM K100.

Handsome, Westchester Bachelor—32, seeks charming, pretty lady under 35, sense of humor. Photo/phone. NYM J220

Discover Soho—Adorable, bright, vivacious brunette, 33, with a great smile and bewitching eyes. Seeks strong, successful, sometimes zany, confident and athletic man, 32-44. NYM J219.

Eclectic, Professional Englishman—28, tall and urbane, seeks sublime, slim, stylish, sensual woman with balance, body and brain. Bio/photo. NYM K101.

Beautiful, Warm, Intelligent—Jewish lady, 37, seeks tall, attractive, educated financially secure, Jewish man for happy marriage/family. NYM A102.

Attractive, Professional Jersey Man—47, 6'2", 195 lbs., warm, athletic, romantic; seeks attractive, slim female, 35-44; who is intelligent and affectionate. Send photo. NYM K103.

Tall, Handsome Editor—Dashing, kind and funny, I'm writing an important book of my own. I'm 33, single, live in Manhattan, vacation at family place on Martha's Vineyard. You need not be "literary" to reply. Photo helpful. NYM K104.

The Working Classified

NEW YORK

(212) 880-0732

If You Are A Man Over 50—Serious enough to enjoy company of a lady his own age group, contact me. I'm educated, financially secure, good-looking and lonely. NYM K084.

Stunning, Slim, 23-Year-Old—5'5", Jewish, wishes to expand her horizons and meet successful, sophisticated, 25 to 35-year-old man. Photo, note, phone a must. NYM K085.

Italian DDS, 30—6'2", 180, single, Catholic, financially stable, traditional values, great personality and wit, family man, into travel, sports, beaches, slopes, family life. Seeks slim, sexy, vivacious personality with radiant smile, whose main interests are family and home. No smokes/drugs. Photo/phone/bio. NYM H750.

ANNOUNCEMENTS

Wilson's 1-13-85—1-1:45 pm. Enjoyed mutual wait. Please reply. NYM H990.

Does 1/5/85 Jeans-Buyer—At 59th/3rd Gap want to talk about Bank of NY credit card somemore? Beard. NYM E520.

APARTMENTS • CO-OPS • CONDOS • HOUSES

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0732.

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The Fair Share Roommates—Seen NBC. Women-on-the-move/Men who matter. Preview photos. 145 E. 49. 212-751-1212.

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Doctors, Lawyers, Indian Chiefs—Seek short/long-term. Free to list. Orta Lerum, Al Bruce, broker. 212-719-3528.

5/1-8/1—Spacious, furnished E. Side studio. View! $800 month. 212-684-2763.

The Working Classified

NEW YORK

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TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates effective with the January 7, 1985 issue:** one-time rate—$267.00 per inch; two-time rate—$238.00 per inch per issue; three-time rate—$220.00 per inch per issue; four-time rate—$203.00 per inch per issue. Long-term rates also available. Larger sizes available in increments of ¼ inch. **Extra $15 for NYM Box Number.** Complete rates available upon request. Check or money order must accompany ad order and be received every Monday for the issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

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(void where rest. by law)

1830's VERMONT HOME
with $125,000 of IMPROVEMENTS

Spectacular views on 10 acres w/fruit trees. 10 min to Woodstock, Okemo ski area, Springfield airport, 35 min Killington, Gond. 900 sq ft Great Rm w/woodstove, liberal use of hardwoods, hand hewn beams, insulated double exterior walls, 3 Bedrm, 2 bth, loft, new mod kitc., a total 3,000 sq ft located at the end of Town maintained rd. Owner fin. avail. $160,000.
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Spacious 3 bedrm, 3bth, mod kit, large closets, din rm, liv rm, w/beam ceil, A/C thru out, woodburning fplc, parking avail, sweeping river views from kit, liv rm, formal din rm, bedrm.
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In Exclusive North Haven with spectacular water view, 3 Bedrm, 2 bth, Charming Dutch Colonial. Swim/boat from your own private beach. $12,000 for July & Aug.

East Hampton
On 10 acres in heart of Georgica lies a beautifully restored Traditional. 4 Bedrms, 3 bths, 5 fplcs, study, hot tub, wet bar & pool. Outside enclosure for pets. Includes a guest cottage. August—Labor Day: $35,000.

Bridgehampton
Overlooking farmland. 2 story Contemporary. 4 Bedrms, 2 bth, Cent. A/C, 20 X 40 heated pool Lovely style. Avail. Memorial Day-Labor Day: $16,000

JACK DOUGLAS REALTY
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Sag Harbor & E. Hampton, N.Y.
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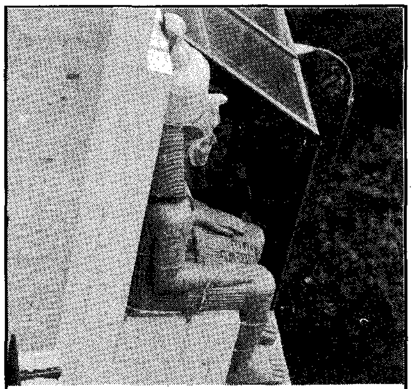

AMONG THE GODS...

...this home reigns supreme! A unique situation for a very special kind of buyer. 4700 sq ft Penthouse includes terraces, expansive loft-like space, dazzling light, N/S/E views. This 12 rm, 4½ bath duplex is on top of an elegant condominium building in the vicinity of Lincoln Center. Offered at $2 Million.

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Mountainside Cedar Chalet. Bluestone flr, cathedral ceil, massive fireplace. 3 Bedrms. Large state-of-the-art bathroom. Wraparound deck. Nestled in 10 acres of evergreens overlooking Pepacton Reservoir. $98,000 terms with owner.
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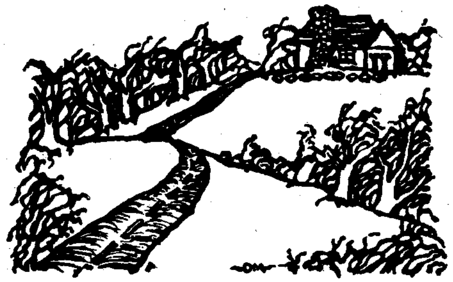


NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 523

BY MARY ANN MADDEN

The mist deepened, and with the sudden taste of salt on my lips, I could barely make out the dim figure receding from my life as I turned to face:

1. my friend Rusty waiting for me on her tricycle wearing a thirty-carat rabbit pendant
2. the music and dance
3. the fact that Mike Deaver had returned to the private sector.

Above, a finish and three endings. Competitors are invited to provide the concluding sentence of a novel and three possible endings for that sentence.

Results of Competition 520, in which you were asked for remarks sure to be heard in 1985.

Report: The thing about this competition and all is that it's not something you really want to hear about. Or maybe you've already heard. Well, here's the thing. I mean, you try to do a sort of annual uh, idea and then you, well you try to make it fresh don't you know, and—never mind. Nothing you said or anything, just a bad mood. A burr in my paw. The repeats? How'm I doin'? Don't blame me, I'm from Minnesota. Well, it was *almost* like Orwell said. Cabbage Patch doll giveaway with every Halley's comet viewer purchased now. Also: the well-mannered ax murderer remembered. Michael Jackson barely remembered. Fare, telephone, gas, rent, and tax increases. Oh my. Yesterday, the cricket escaped and whoever dredged the pond went too far. I hated the hat I wore New Year's Eve, which nobody noticed, and Fred never called back. So far a year you could not get work for. Or even recommend for part time.

First Prizes of two-year subscriptions to "New York" to:

Several organizations are claiming responsibility for the attack.
T. M. Anthony, Richland, Wash.

So what do you think of the new celibacy?
Steven Scher, Bronx

Donahue's really gone downhill since he moved to New York.
Rita Wolfson, Spring Valley, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

We think it's this year's Mezzaluna.
Jay McDonnell, N.Y.C.

That's all very well, but who'll decide who lives or dies—you?
Rick Burke, Ho-Ho-Kus, N.J.

Give me a sheet of 2-cent stamps, please.
Kambiz Hakim, Flushing, N.Y.

And Honorable Mention to:

I think Roy Cohn is handling all that.
Eddie Steinberg, Teaneck, N.J.

Sorry I'm late, I was caught in a subway fire.
Abby Leichman, Yonkers, N.Y.

718? What 718? I thought Brooklyn is 212.
Donald Jones, Orangeburg, N.Y.

No musical is worth a hundred dollars a seat.
David I. Warren, Moreland Hills, Ohio

My dear, of course it *exists*, Truman read me huge hunks of it.
Carleton Carpenter, Warwick, N.Y.

I was driving along the beautiful California coast . . .
Emma Dolby, N.Y.C.
sp. ment.: John Towle, New Haven, Conn.

Winning a million-dollar lottery won't change my life.
Robert Gallagher, Annandale, Pa.

I guess this is where we have to pay for that mild December.
Kevin B. Robinson, N.Y.C.

It's like a diet you've never heard of before.
William Marley, Saylorsburg, Pa.

Yesterday marked the 44th consecutive event at which Konstantin Chernenko failed to appear.
Alvin Easter, Minneapolis, Minn.

. . . and in the words of that great American Harry Truman . . .
Viktor Blume, Sayville, N.Y.

Just arugula and endive please.
Grace Katz, Dorset, Vt.
sp. ment.: Richard Borgeson, Brewster, N.Y.

I'll have the grilled sea bass.
Frankie Costantini, N.Y.C.

Henry Kaufman, chief analyst for Salomon Brothers, says interest rates are going up.
Anna Lambiase, Brooklyn

I'll bet *she* won't pose for *Penthouse*.
Candy Wolfson, Teterboro, N.J.

Do you think Chris has a chance against Martina this time?
Fran Ross, N.Y.C.

But Sunday is our *Raj* night.
Ellen Burr, Truro, Mass.
sp. ment.: Joel F. Crystal, Scarsdale, N.Y.

I'll have a Chivas Regal lite, please.
Chipper Smolian, Brooklyn

Sir, my advice is to view this rather as an unexpected opportunity to offset your capital gains.
Cara Anna Garofalo, Brooklyn

My VCR is as important to me as my contact lenses.
Linda Konner, N.Y.C.

Sorry, the computer is down. But not to worry, the boy left here five minutes ago.
R.C. Jim Brown, Jackson Heights, N.Y.
sp. mention: Dan Steinbrocker, Los Angeles, Calif.;
Amanda Barkley, Holland, Mich.

Wow. Only fifteen years from now.
Lynne Bernstein, Chappaqua, N.Y.

Whatever happened to Joe Piscopo?
Eric Hyman, Somerset, N.J.

You mean that the insiders' price was $175,000 and you didn't buy?
Eugene Patron, N.Y.C.

This is Ed McMahon.
David Benovitz, Teaneck, N.J.

Researchers also found evidence linking Tofutti to . . .
Pamela Weisberger, N.Y.C.

At least he can't run again.
Mark Yachnin, Putnam Valley, N.Y.

So we were playing, and I told Donald, I said buy Boardwalk, and who knew?
Larry Laiken, N.Y.C.

Larry Laiken got honorable mention again.
Roger J. Heisler, Charlotte, N.C.

President and Mrs. Reagan left today to begin their week at the ranch.
Boo Blume, Sayville, N.Y.

And there's a flag on the play.
Herb Hammer, N.Y.C.

By the time they wire this block, you won't be able to afford to live here.
Michael Gottlieb, N.Y.C.

In an effort to shorten the Academy Award presentations, this year we have decided to . . .
Douglas Monaghan, Floral Park, N.Y.

I can't go, my parents are away and they left instructions for things for me to do on the video.
Topaz Chick, Woodbridge, N.J.

Spring ahead, fall back.
John Sobestanovich, N.Y.C.

I do think the media should exercise some restraint.
Gail Bartley, N.Y.C.

A kangaroo walks into a bar . . .
The Chaitovskys, N.Y.C.

All of our representatives are busy, if you remain holding, one of our . . .
Evelyn Quinn, Harrison, N.J.

Put out an APB on him.
Mary Rylands, Los Angeles, Calif.

I'd like to apologize to the fans of New York—the greatest fans in the world . . .
Joe Puhy, N.Y.C.
sp. mention: Jim Shulman, Paoli, Pa.

The enclosed kit contains step-by-step instructions.
Sharon A. Chick, Woodbridge, N.J.

Nine out of ten surveyed are afraid of *something.*
Roger Duvernoy, W. Nyack, N.Y.

My agent told me to sign for y'know $15-million plus the bonuses and percentages. I'll y'know probably have a hopefully good season.
Todd D. Ellner, Portland, Ore.

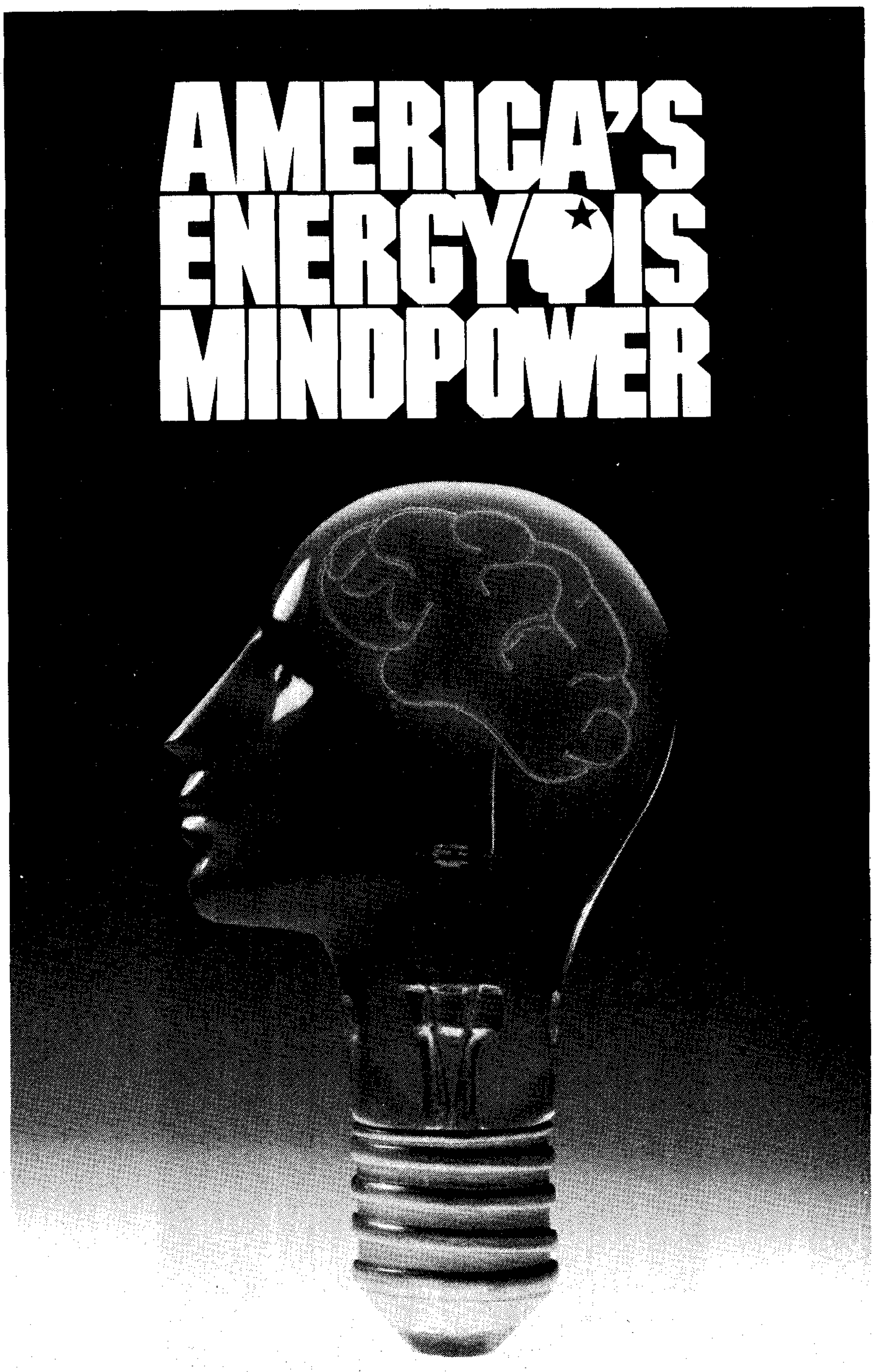
Run a make on his vehicle.
Mary Gibbons, Santa Ana, Calif.

Now she says, "typewritten postcards ONLY."
David Presby, Teaneck, N.J.;
Houston L. Van Hoy, Charlotte, N.C.;
Dr. Robert A. Draw, Raleigh, N.C.

Wow, you must have free subscriptions for the next 30 years.
Don Hauptmann, N.Y.C.

Competitors are invited to contribute one remark sure to be heard in 1986.
Douglas Braverman, Troy, Mich.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 523, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by February 8. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 4 issue. Out-of-town postmarks are given three days' grace.

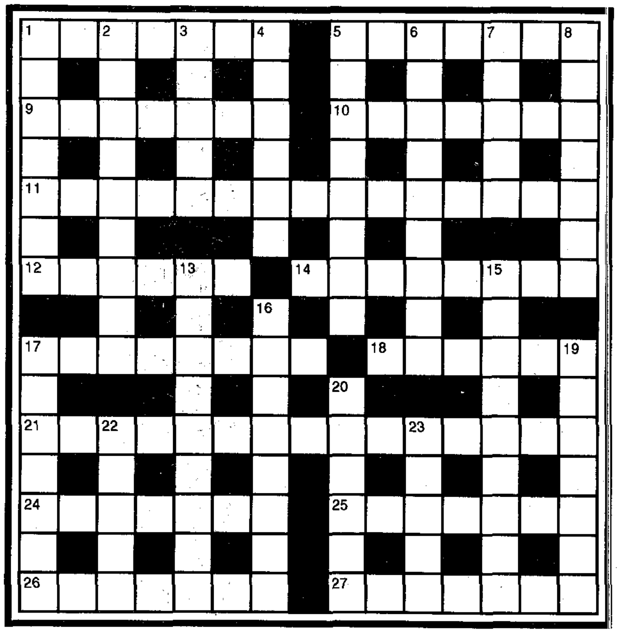


Never before has this nation
had a greater need for educated minds . . .
to help solve problems of energy,
the economy, equal rights,
employment, and the environment.
Higher education must be a higher priority
because educated people solve problems.
Support our colleges and universities!

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 I'm out of date, there's no getting away from it! (7)
5 She absorbs too much French poetry. (7)
9 One interpretation of a county town. (7)
10 Sailor's thin perhaps despite the strong drink. (7)
11 Give of heavenly guidance to the Queen? (10, 5)
12 Plant that often begins to open? (6)
14 Deeply moved, but only speaking in an artificial way . . . (8)
17 . . . and Gaelic certainly has some point to this tale-teller! (8)
18 One of those yarns about the seaside? (6)
21 Hard-working type discovers cop in green trees. (9, 6)
24 Bits of film in the transporter. (7)
25 Suppose I took the wise men to the North-East. (7)
26 Board game twice interrupted by strings of food! (7)
27 Say in a postscript what you'd expect to find on greens. (7)



Down

1 Making them may be hostile or simply getting part of the job done. (7)
2 Expert scraped it together somehow. (9)
3 Irish town takes a cunning turn by the sound of it. (5)
4 For example, the gong is cracked by drink. (3-3)
5 We hear the Arab bigwig is going to get rid of someone! (5, 3)
6 Ancient judicial matter, needing speedy attention, is coming up again. (9)
7 Pay without directions for the flower. (5)
8 Emanated from formerly healthy and robust old copper. (7)
13 Spoil gold-bearing island with flowers? (9)
15 A printer's error? Happen so! (9)
16 These sets are certainly intended to be biting. (8)
17 Sterilised ice packed around taps in a mixture. (7)
19 They're moved to take steps. (7)
20 Be very sparing in putting small capitals on the edge by the piano. (6)
22 Buck up! (5)
23 It's force, to be precise. (5)

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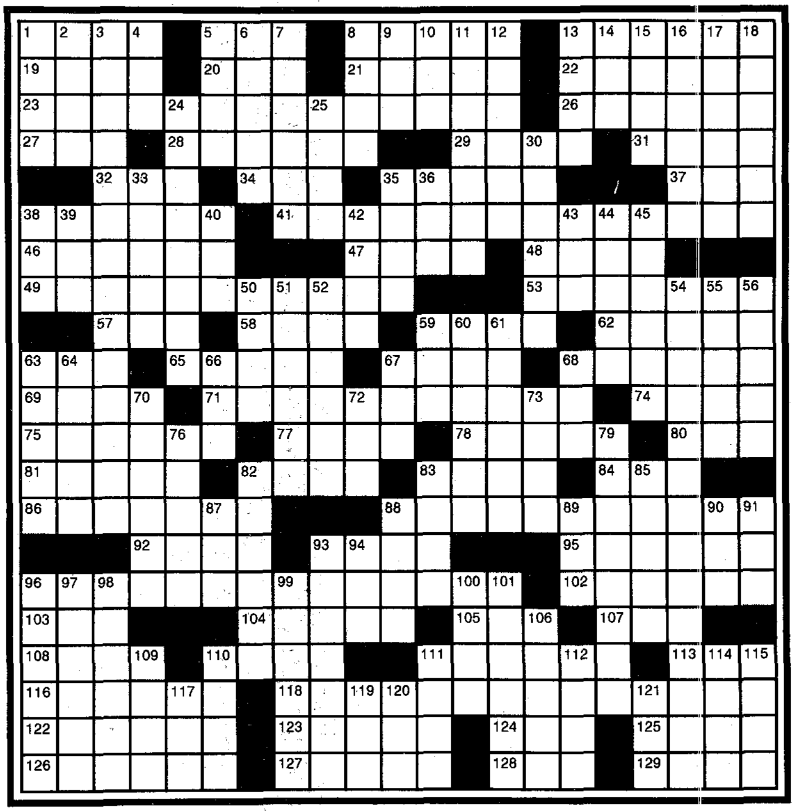
'ALL ABROAD!':'CUE' CROSSWORD/By Maura B. Jacobson

Across

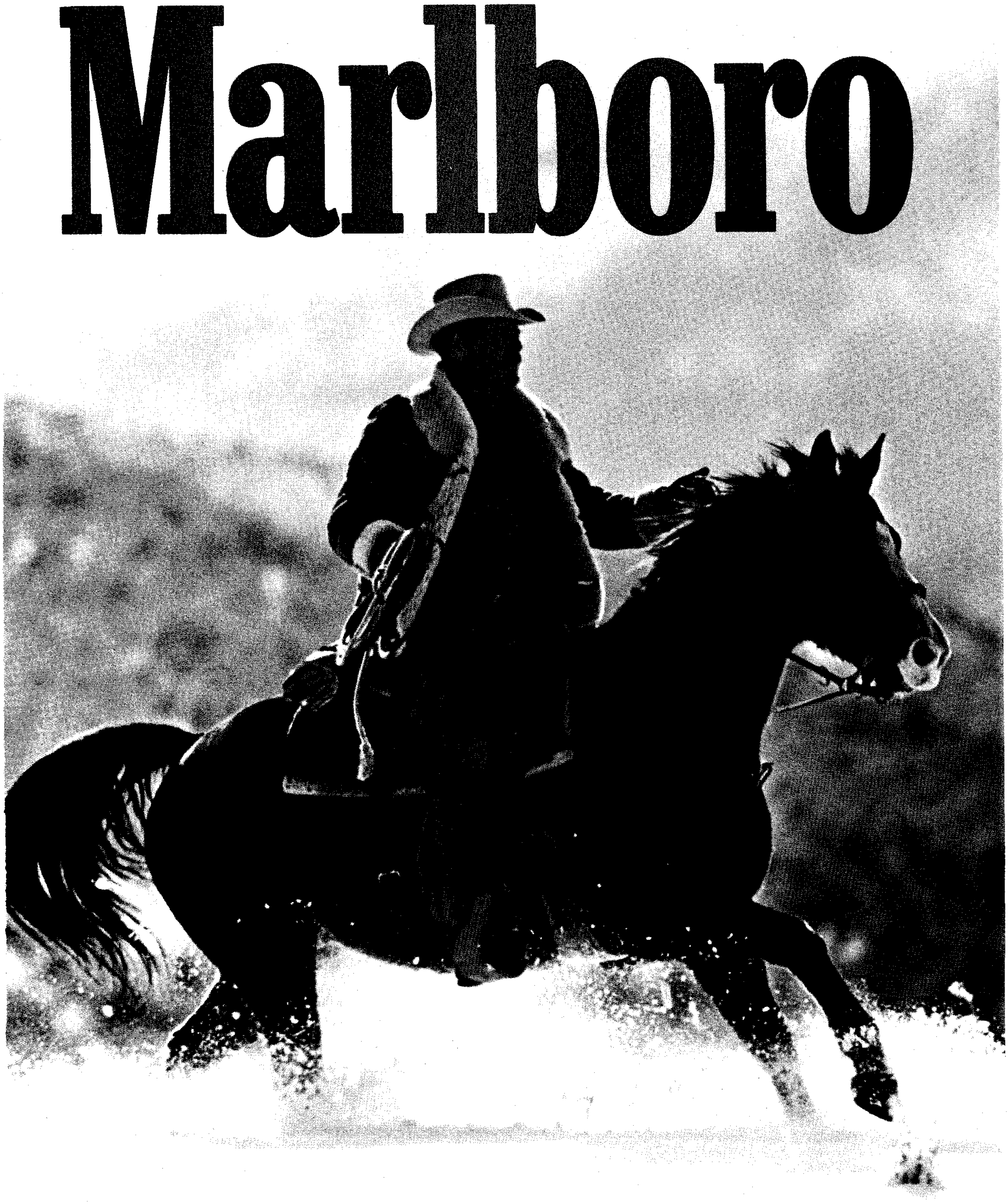
1 Rara ——
5 Ten-percenter: abbr.
8 Emergency currency
13 California Mount
19 Pinta's sister ship
20 Stadium shout
21 Goddess of peace
22 Engine component
23 Heller's boat?
26 Slow the progress of
27 Shade of blond
28 Catches sight of
29 Debauched bash
31 Relative of a via
32 Marilyn Monroe's monogram
34 Compass reading
35 "C'est ——!"
37 Wrath
38 Like a mosaic
41 Chicago fireboat?
46 Deceptive movements
47 Conceited
48 Be introduced
49 Posh Chinese junk?
53 Bay of Bengal islands
57 Sample the cuisine
58 What weightlifters pump
59 —— go bragh
62 School level
63 Knightly title
65 Perry or Havelock
67 One of the Cassinis
68 Kissed lightly
69 Po tributary
71 Boat of the day?
74 Kept in the grasp
75 Waged a vendetta
77 Mamie's maiden name
78 Coastal eagles
80 Slugger Ron
81 Of the insides
82 Transmitted
83 Kiltie
84 Guido's high note
86 Murky, like Hades
88 Gone to the rocket pad?
92 Poet Pound
93 Walk the floor
95 Arctic domiciles
96 "—— Virginia Woolf?"
102 Most loyal
103 Wasn't colorfast
104 Peripheries
105 Bigwig
107 Between ar and tee
108 Famed lithographer
110 Ship's prison
111 British Honduras today
113 Confucian ethic
116 Acapulco dish
118 Headwear in an armada?
122 Mother's kinfolk
123 Defunct N.Y. Indians
124 W. W. II zone
125 Buccal
126 Least loony
127 Units of force
128 Penrod's friend
129 Graham of football

Down

1 Vocalist Paul
2 Competes
3 Working on the QE2?
4 Pouch
5 Part of B.A.
6 Nincompoops
7 Belief in one God
8 Isn't a standee
9 Have a bawl
10 Soak to soften
11 Incorporated, as on a loom
12 Home of Bradley University
13 Full of ginger
14 Hurry
15 Italian wine city
16 Radio annoyance
17 Aficionado's hero
18 British prince
24 Pause momentarily
25 —— -do-well
30 Berliner
33 "—— New Day" ("Oklahoma" song)
35 Banker's deal
36 MacGraw of films
38 Suppositions
39 Firsthand, in Bonn
40 U.S. medal
42 Explorer Hedin
43 Hankering
44 Marsh grass
45 Carbohydrate
50 Where an ant lives
51 Audio electron tube
52 "You haste away ——": Herrick
54 Begin paddling?
55 Jane Eyre's charge
56 Donkey
59 Elected: Fr.
60 Decline to accept
61 Luzon native
63 Yeggs' targets
64 Dog tag
66 Hallucinogen
67 Eccentric
68 Before: prefix
70 Maxims
72 —— off (postpone)
73 Golden Rule word
76 "Pygmalion" girl
79 Ocean color
82 Trapper
83 Mutton fat
85 Humdingers
87 Sandy's greeting
88 Folksinger Phil
89 Illuminated
90 Lettuce variety
91 FDR's successor
93 Sty
94 It goes before beauty
96 Uses penmanship
97 Cuban cigar
98 Describing a solo performance
99 Blue-penciled
100 Daredevil Knievel
101 Moon valleys
106 Michelangelo masterpiece
109 Surfeit
110 Cream of the crop
111 Lower than baritone
112 Type of lens
114 Rat- ——
115 Olav's capital
117 Bandleader Brown
119 Author Anaïs
120 Word with whiz
121 After boo or bally



Solutions to last week's puzzles appear on page 102.



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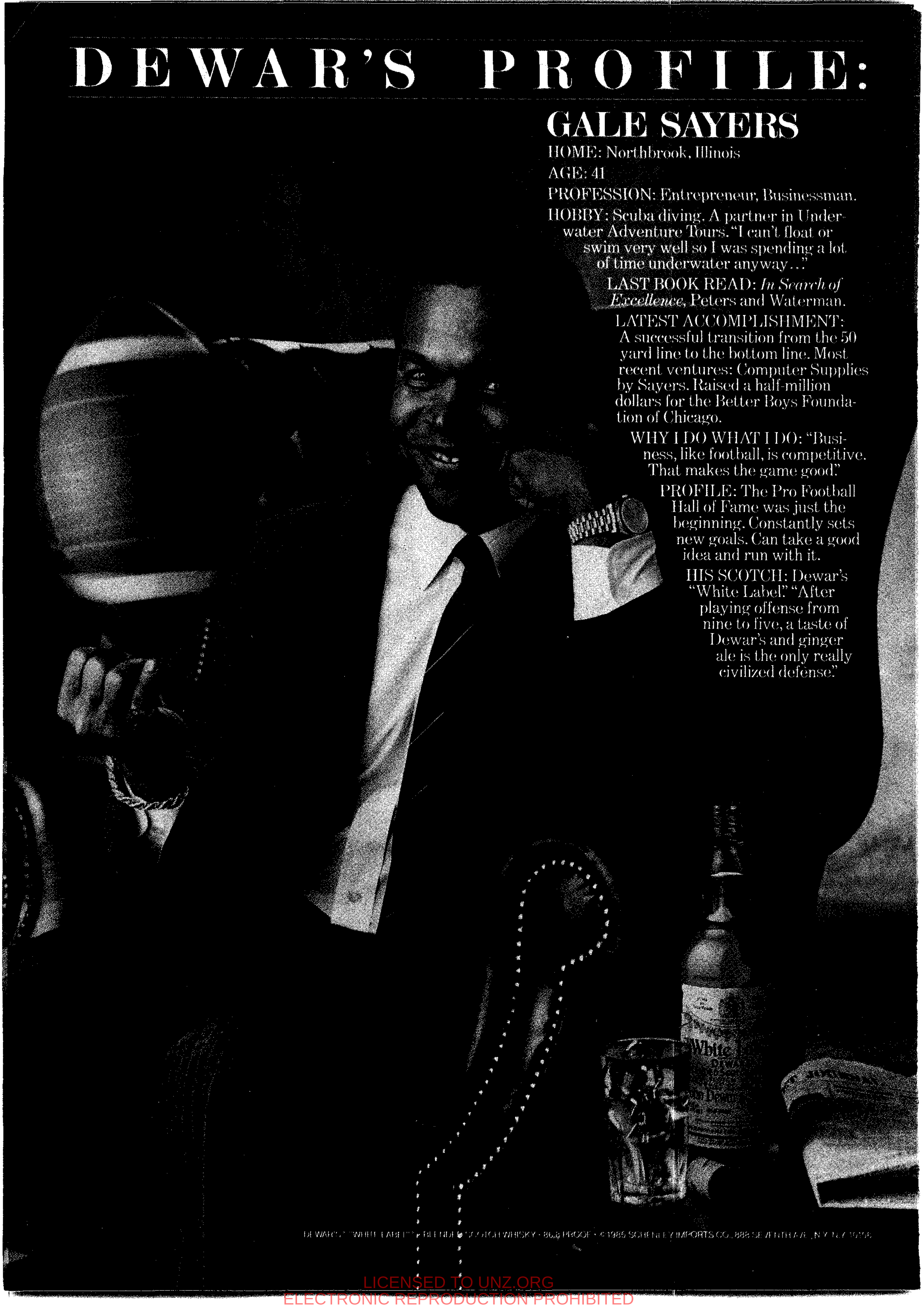
Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

17 mg "tar," 1.1 mg nicotine av. per cigarette, FTC Report Mar.'84



DEWAR'S PROFILE:

GALE SAYERS

HOME: Northbrook, Illinois

AGE: 41

PROFESSION: Entrepreneur, Businessman.

HOBBY: Scuba diving. A partner in Underwater Adventure Tours. "I can't float or swim very well so I was spending a lot of time underwater anyway…"

LAST BOOK READ: *In Search of Excellence*, Peters and Waterman.

LATEST ACCOMPLISHMENT: A successful transition from the 50 yard line to the bottom line. Most recent ventures: Computer Supplies by Sayers. Raised a half-million dollars for the Better Boys Foundation of Chicago.

WHY I DO WHAT I DO: "Business, like football, is competitive. That makes the game good."

PROFILE: The Pro Football Hall of Fame was just the beginning. Constantly sets new goals. Can take a good idea and run with it.

HIS SCOTCH: Dewar's "White Label." "After playing offense from nine to five, a taste of Dewar's and ginger ale is the only really civilized defense."

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